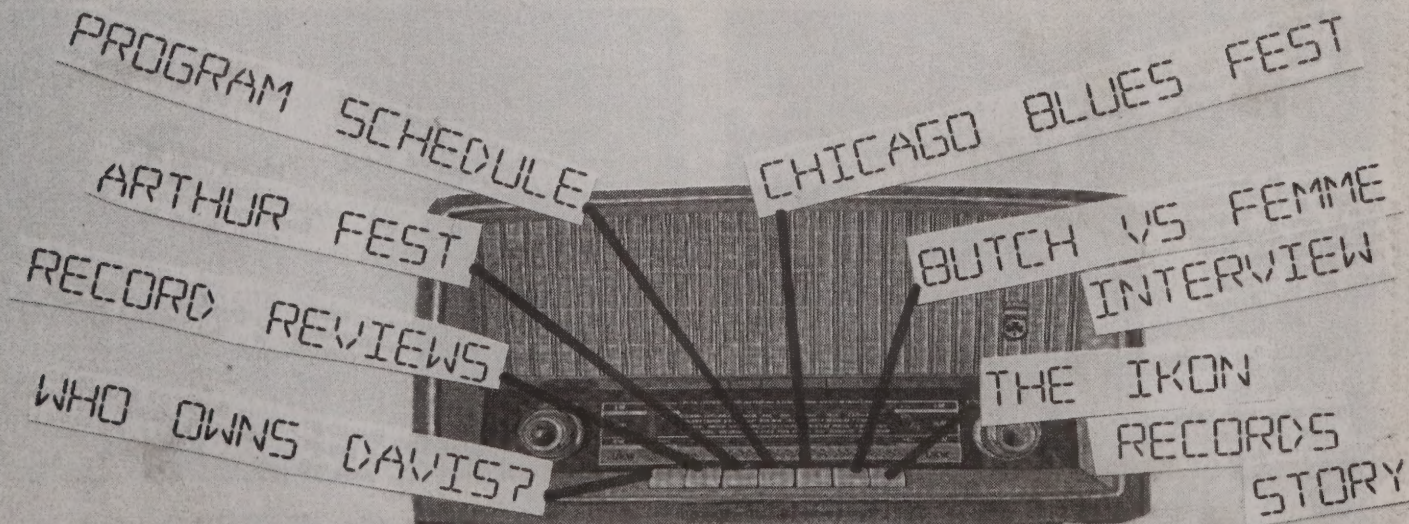


KDViations

QUARTERLY PROGRAM GUIDE FOR KDVS 90.3FM in Davis.
FREEFORM, ALTERNATIVE, COMMUNITY RADIO



IN THIS ISSUE:



FALL 2005.

FREE.

KDViationS Fall 2005 Edition

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KDVS Corestaffers' hard at work. Always team oriented.

About Us...

KDVS is a freeform, non commercial, radio station broadcasting at 90.3 FM on your radio dial at 9,200 watts, and also streaming at www.kdvs.org. Community and student run for over 30 years, KDVS commits itself to educating our listeners with underappreciated, underexposed, alternative Music, News, Sports and Public Affairs programming.

We are located on the UC Davis campus at 14 Lower Freeborn Hall.

We broadcast 24 hours a day, 7 days a week, 365 days a year. Yep, holidays too.

KDVS / 14 Lower Freeborn Hall / Davis, Ca 95616

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This guide was put together by

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Brandon Bussolini, Michelle Jackson,

Anne Le, and Marco Andrade

Ask The General Manager

Dear GM,

I continuously listen to self appointed "real alternative" stations, yet all they play are slick overproduced whiney rock music that all sounds the same. What gives?

-Confused in Sacramento

Dear Confused,

Now might be a good time to tell you about 90.3 KDVS, the only station in the Sacramento area that actually plays real alternative music, not stuff that has been cross promoted with Ladies Home Journal Magazine. Check us out online at www.kdvs.org or 90.3 on the FM dial. Also, Confused, please cut your hair so one of your eyes is no longer obstructed. It looks stupid and your lack of depth perception caused you to almost hit me with your car while I was rollerblading yesterday.

-GM

Dear GM

I've been having a lot of problems with my husband lately and I think he may be carrying on an affair. I keep finding receipts from stays at the Motel 8 in his pants pocket and he smells a lot like that woman at the Gottchalks perfume counter. Do you think he is cheating on me?

-Cheated

Dear Cheated

Odds are your husband is carrying on an affair, and most likely with a British Columbian woman. Do you know that when British Columbians use public showers they never wear sandals? I, for one, think this is disgusting. So not only is your husband cheating on you, but he probably also gave you hookworm. I say dump the bastard and get on some antibiotics. Also, I'm free on Thursdays.

-GM

Dear GM,

I am very concerned about the recently released Downing Street Memo. Although this memo provides proof that the Bush Administration fixed the intelligence in the lead up to the Iraq War it received precious little coverage in the mainstream media. What can those of us interested in the truth do to get it out there?

-Sam Jonesburg, Oroville California

Sam! Its me Steven, Steven Valentino? Remember? I know we haven't spoken since that boating accident. I hope Sally got the use of her legs back... anyways, why did you never call me back? I kept calling and calling until they said your number had been changed. Did you get the care packages I sent you? I hope you liked them. I've really gotten my life back together, the meds have helped a lot, plus I think that restraining order has expired. Anyways, I think we should get together for coffee sometime...I really think we should. Call me...please...

Steven Valentino can be reached online at GM@kdvs.org or at 530-752-9902. Call him...please.

How complacent are you?

1. You are watching a news report of starving people in Sudan. You

- a) order a pizza. You are simply famished!
- b) can't understand why people choose to live where there is no food
- c) feel momentarily guilty and switch the channel. You will give money later.
- d) continue watching. You need to know more. You've already given.
- e) call your representative in congress. Again!

2. You hear that the constitution in Iraq is still unsigned. You

- a) you don't listen to the news.
- b) aren't surprised. Those people can't get along anyway.
- c) just wish people would get along better.
- d) take the time to learn more about what led to this moment in Iraqi history.
- e) realize that the constitution has really very little to do with Iraqi life as you mourn for another friend who passed away there.

3. You see the Israeli settlers in the Gaza being forcibly carried away. You

- a) wonder what that is doing on your screen? You switch the channel.
- b) see it as further proof that there will never be peace in the Middle East.
- c) feel really sorry for these people being forced from their home.
- d) wonder how many Palestinians were compensated for the homes they lost.
- e) feel angry that the media didn't mention the simultaneous plans for the forcible and uncompensated ousting of Palestinians who have lived outside Jerusalem for hundreds if not thousands of years.

4. You watch the victims of Katrina in the news and think

- a) when will they stop showing this on TV?
- b) they should have left when they were told to do so.
- c) feel sad and plan to give next Sunday at church.
- d) are deeply ashamed of what this country has allowed to happen.
- e) call your representative in congress and write letters and donate money and know it will never ever be enough.

6. Hear that two policemen in New Orleans have committed suicide. You

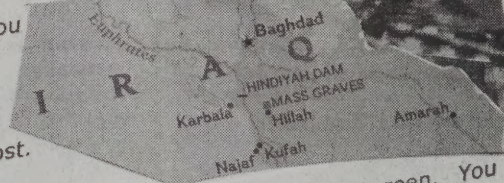
- a) think Mardi Gras partying must be out of hand this year.
- b) wonder whether they were tough enough to be cops to begin with.
- c) begin to cry. What they must have seen!
- d) inform yourself as to what you can do to support them too.
- e) sadly realize this is just the beginning of a very tough month.

7. George W. Bush tells victims to hang in there. You

- a) beam proudly.
- b) expect they will find that encouraging.
- c) cringe.
- d) are outraged.
- e) are disgusted but not surprised. The man is beyond clueless in his arrogance.

This is a pretty obvious little piece, but for your entertainment, the rating goes as follows: If you chose mostly a's, you are Rupert Murdoch's target audience though you surely don't know who he is. If you chose mostly b's, you really, really mean well but are clueless. If you chose mostly c, listen: your conscience is trying to tell you something. If you chose mostly d's, it is really great that you are doing all that you are. Keep up the good work! If you chose mostly e's, you are way too hip to this stuff and someone I admire.

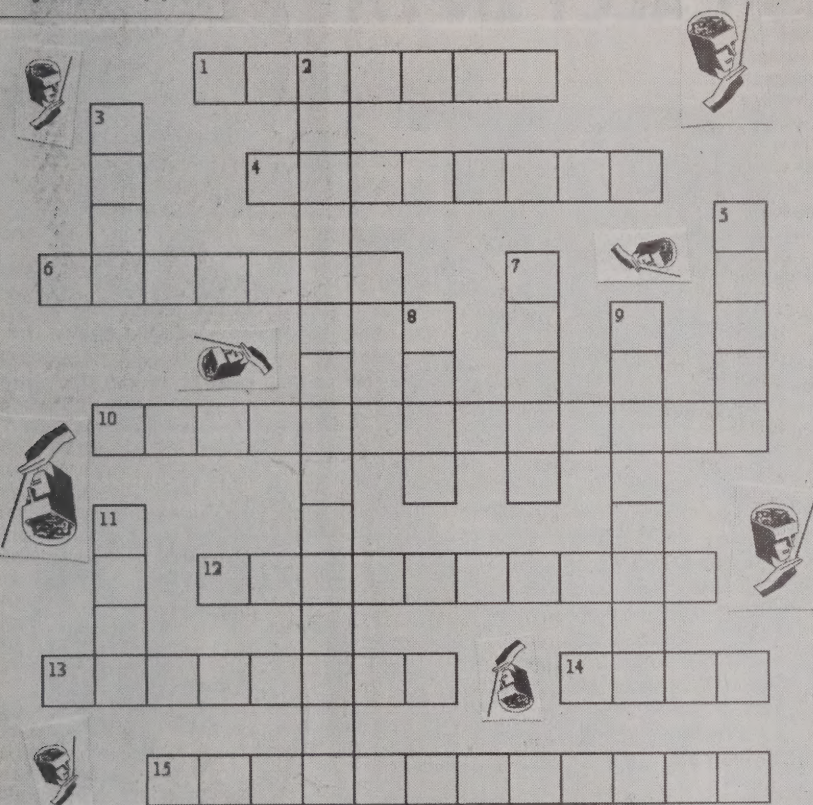
A quiz by France



ORDER YOUR GIFTS TODAY

KDViationS Crossword

By DJ Pepper



ACROSS

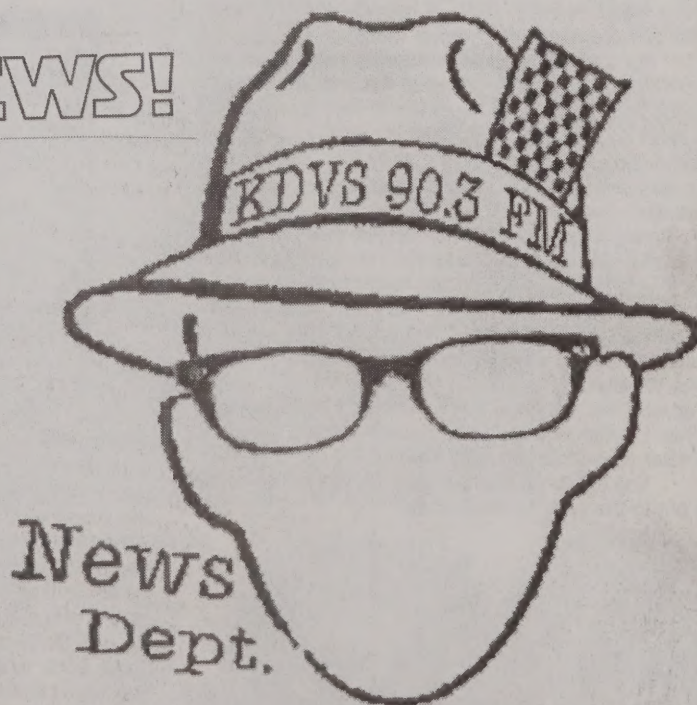
- 1 KDVS show where you can get "stuck" listening to children's tunes
- 4 "Green Cosmos" artist
- 6 KDVS takes over this pub ever Tuesday and Wednesday
- 10 Artist's latest album focuses on Lincoln's home state
- 12 Our summer issue featured an interview with this TV Chef
- 13 The self-released album by Davis locals Boss the Big Bit
- 14 KDVS's resident doctor, hooking you up with his poetry and technology hour
- 15 Public Affairs show featuring Amy Goodman

DOWN

- 2 Our General Manager
- 3 The Band of what winged insect just released "Free the _____"
- 5 The last issue of KDViationS interviewed which religious icon?
- 7 Who is the "Laughing Stock of Indie Rock?"
- 8 This acronym brings you live bands every Thursday 11pm
- 9 KDVS is located in the basement of _____ hall
- 11 Gravy Train's name is properly written with how many 's'?

!RETURN OF THE KDVS NEWS!

A LONG, LONG TIME AGO, KDVS 90.3FM HAD A NEWS DEPARTMENT. THEY DELIVERED DAILY, INFORMATIVE NEWS COVERAGE ON ISSUES THAT AFFECTED THEIR LISTENERS..... THE NEWS IS BACK WITH NEW COVERAGE, NEW REPORTERS AND A LOT MORE. LISTEN IN, ITS NEWS WITHOUT NETWORKS.



FREE. THINKING. NEWS.

5

Contact us at news@kdvs.org

GROWING UP MUSICALLY IN THE SIXTIES

by Gary Saylin

I loved the early surf ala Dick Dale when I was first getting exposed to rock 'n' roll. Dale along with Link Wray, Chuck Berry and more obscure groups like The Gamblers (their incredible single on World Pacific Records, "Moon Dawg" had tons of energy!). Dale was light years ahead of his time with his thundering triple picking attack on his guitar strung upside down. He use to test out amps for Leo Fender blowing them apart with his booming sound. Dale was and still is "The Man" for monster guitar playing!!

Little 45s and small labels and even some exposure on local Top 40 stations. Back in the early to mid-sixties radio was still regionalized whereby every city had its own radio sound. Dale's "Misirlou" went to Number 1 in Southern California and never made it big outside this area. What's weird, is Downey's (a Southern California city) Chanteys' "Pipeline" went to Number 1 in Chicago, but not Southern California.

In the mid-sixties, Thee Midnighters from East L.A. were the hottest ticket in town. Mixing together tuff RnB and Rock 'n' Roll, they were "the" band to see. Of course, when garage band music hit hard circa 1966 (the golden year of rock in my book) L.A. had The Seeds and The Music Machine just to name a few.

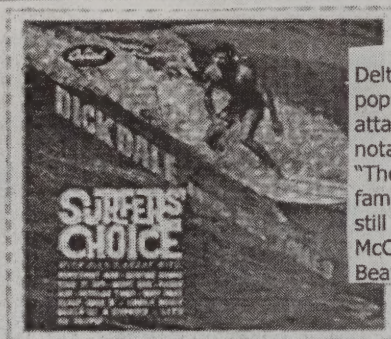
Great scene, lots of local hang outs (even at local movie theaters used for weekend rock shows before the bland cineplex emerged) and actual airplay on commercial radio that wasn't totally controlled by big corporations like today. Hearing a Blues Magoos' album track on AM radio did happen. A fair amount of 45s on small labels.

But it all changed when the big bucks came in the late sixties. Labels like Columbia Records signed up the bands that would later become the very thing punk would rebel against in the mid-70s. Underground FM radio was interesting at first but by the early 70s became too serious and not fun anymore and Yuppies took over and snorted their cocaine.

Yes, I feel 1966 was the great year. The whole Summer of Love that followed in 1967 brought in a price to pay. The big start of Corporate Rock. Rolling Stone magazine, though interesting at first, soon became the vehicle along with the so called "FM Sound" that will kill off the regionalism. Big concert stadiums were born. Music became impersonal.

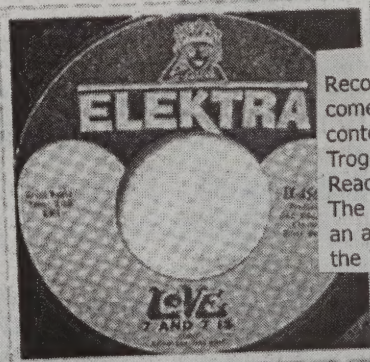
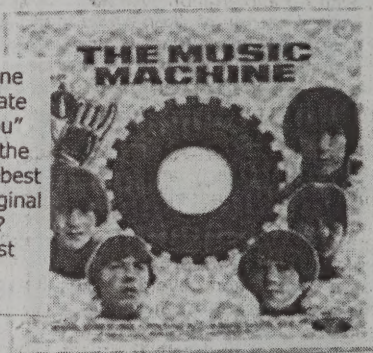
Well, at least we still have KDVS to keep regionalism and fun alive! Let the Yuppies go to Reno & Vegas. Creedence Clearwater Re-visited can stay there.

The following are four killer 45 rpms that mostly came out in the early to mid-sixties:



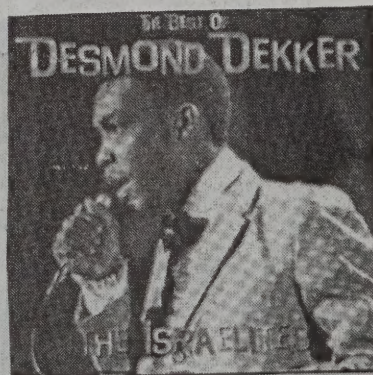
"Misirlou" by Dick Dale & His Deltones (Deltone Records). An old Greek pop melody set to Dick's thundering guitar attack. Nothing like it at the time. Other notable Dale singles included "Surf Beat" and "The Wedge", the later a tribute to the famed Southern California surf spot. Dale still has a killer attack and makes Paul McCartney sound like syrup. But again, The Beatles were over by 1970.

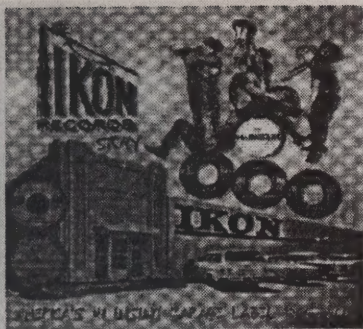
"Talk Talk" by The Music Machine (Original Sound Records). Released in late 1966, this single like Dale's 1962 "Misirlou" was so different than anything else on the radio. Ironically, it was released on the best known 50s Oldies But Goodies label, Original Sound. This along 1966's "96 Tears" by ? Mark & The Mysterians had to be the first punk rock singles. Ok, Link Wray, Eddie Cochran and Gene Vincent were earlier!



"7 & 7 Is" by Love (Elektra Records). This 1966 hard driving single could come out today and be considered contemporary punk. This along with The Troggs' "Wild Thing", Count Five's "Psychotic Reaction", The Standells' "Dirty Water" and The Seeds "Pushin' Too Hard" all made 1966 an amazing year for garage rock, even on the Top 40 radio surface.

"The Israelites" by Desmond Dekker & The Aces (Uni Records). Like Millie Small's 1964 ska "My Boy Lollipop", Dekker's song was reggae at its earliest and freshest before being watered down and overproduced (same thing that happened to rock!) by the jet setting Rolling Stone Magazine Yuppie slick corporate FM sound mentality that followed. Other energetic reggae and ska 60s singles worth checking out include England's The Equals' "Baby Come Back" which sounds exactly like pre-English Beat, Dave & Ansel Collins' scorching instrumental, "Double Barrel" and the 1964 fun dance tune, "Jamaica Ska" by Byron Lee. Bob Marley's early ska like "Simmer Down" are so full of life too! Again, reggae and ska could have its own garage attitude too that doesn't get fair exposure.





The Ikon Records Story

Tim Matranga

From Sacramento in the 1960s came one of the great labels of all time in California: Ikon. Remarkably, the label had escaped any kind of biography until this past year, which is hard to believe considering the wealth of history available today on lesser-known garage bands.

The heyday of Ikon studio operations was 1964-1966. Hundreds of teen and local bands recorded there. The bands could have 100 copies of their single pressed (a small number by most standards, resulting in the relative rarity of these Ikon singles today). Then in late '66 it closed down suddenly. Bands such as the Cornerstones from Davis and the Tears showed up to the studio and it was all locked up, with no explanation. All they could see was a coffee maker inside the locked-up doors! Ikon was done for good. The founder Jim Barkley had started a great thing while it lasted, but financial problems forced the closure of the studio. He moved to Salt Lake City and became a salesman of medical accessories and passed away a few years on. But Ikon left behind a legacy of rare singles by the Madd Inc, the Knightsmen, and the Prophets. Not to mention Sons of Sound (a new favorite), the Bristols (Anglophiles from QUINCY, amazingly), the Nervous Kats (from Redding), and Eirik Wangberg (a Norwegian who recorded many of the greatest sides at Ikon, including his own!).

The late Greg Shaw (legendary for kick starting interesting in garage records and founder of Bomp/Moxx records) was the first to identify the Ikon label in the 1970s, although the label has received sparse compilation coverage over the years. For the most part, these 45s are mega-rare! If you stumble upon certain titles such as Madd Inc, Sons of Sound, the Prophets, the Shondells, or the Madd Inc, you would be wise to not part with them for a pittance, as large dollar amounts have been paid for them.

Who could argue with Joey D, the "AHEN" "excitable" proprietor of Frantic records, who put out the Ikon Records Story 2 cd this summer? No other label around here had anything better than the Madd Inc's "I'll Be the One" or the Knightsmen's "Daddy Was a Rolling Stone". Don't believe me? First listen to every Pebbles, every Back from the Grave, and every Texas Flashbacks, and then you will be a believer. Many experts in the sixties garage field agree. It's 60s punk greatness at the top of its genre, blowing away everything from Sacto from 1966 up to 2006!! OK, that's hyperbole but still, the well-respected G45 website agrees with me, with both of the mentioned tracks in the top forty rare garage 45s of all time. Right in our own back yard too. By the way, I still need copies of both of these, so if you got 'em, let's make a deal. I have a dozen different titles on the Ikon label, but still need many of the best ones.

Madd Inc's solid, cryptic, Raiders-ish put-down stomper of '66 garage greatness is one of the faves of recent discoveries in the garage community. One must hear it to believe it. If you've heard Back from the Grave, then you know the amazing truth of the garage band sound. There was something in the water back then! And it mysteriously vaporized in 1967 when most garage bands either broke up or morphed into a psychedelic daze. Maybe if you've heard the (current) Sacramento band Th' Losin Streaks set within the past few months, you've heard the Madd Inc but you probably just didn't know it.

The Knightsmen were a group comprised of Mexican-Americans (and one African-American) from West Sacramento, specifically from Broderick and Bryte. The region at the time was gang-infested, quite separate from the suburban sprawl known as "Southport" today. Sammy Acuna, the lead singer of the Knightsmen, is now dead, but his 83 year old mother, who co-wrote "Daddy Was a Rolling Stone" with her son, showed up to the Ikon CD release party at the Press Club in June! Amazing! As far as I'm concerned, this 83-year-old woman blows away all of the whiny indie bands of 22-year-olds so prevalent today. Right at the time of release of their single in 1966, the members of the Knightsmen were thrown in jail due to a gang-related event; so ultimately the band was short-lived. The single is amazingly raucous and simple. It consists of three chords, with raw throaty vocals by their young singer. And the guitar sounds are harsh and trebly, whether or not it was a mistake I don't know, but looking back it's quite an astounding sound they got in recorded on tape in the humble studios of Ikon Records

at 4232 H Street in the heart of Sacramento. But the Knightsmen's 45 is one of the most sought-after relics of the era, at least by a smattering of garage band fans, most of which are not from Sacramento, nor from California, nor from the USA for that matter! What is driving the hunger for rare garage band singles from this era? Joey D knows, he-he.

Most of us into rare garage band music of the 1960s know how spotty compilations of this material can be, but this is NOT an example of one of those. There is a higher quality-to-quantity ratio on this release than I can recall in the last hundred compilations I purchased (and believe you me, there have been hundreds, maybe thousands.). I'm listening now to "You Woman" by Eirik Wangburg, who engineered many of the finest sessions at the label, including Davis band the Oxford Circle's "Foolish Woman" (not on the CD because it was released on World United, not Ikon). "You Woman" is an echo-laden slice of delicious 60s pop, not dissimilar from many of the best Joe Meek productions like the Tornados (UK) and Pamela Blue. There's a lot of somber, cryptic numbers too, with a Zombies-type feel, like the Townsman's "Leaving Me." A lot of sleepers here too.

Another favorite on here is the Eirik & the Secret Agents tune "Sorry About That," a blazing Link Wray-like instrumental with occasional sound effects and cool vocal overdubs. The whole thing comes off sounding like something from a Hanna-Barbera cartoon. And the cool voiceovers are done by owner Jim Barkley and cohort Lloyd Franklin, who was involved with the label toward the end.

The Sons of Sound's "I'm Coming Home" is the surprise hit that no one ever heard before until it was released on the Ikon Records Story. I've heard a few dj's play it on KDVS (other than myself!) and was surprised at how good this one sounds over the radio. Garage simplicity with amazing results! Check out Th' Losin Streaks version of this tune next time they play, which seems to be quite frequently these days. If the original had a guitar break it would have been even better, but that's just nitpicking.

The Kicksville 29 BC "Ikon Special" in early June was broadcast throughout the Sacramento area via KDVS' air signal, and to the world via the internet. I was proud to debut the Ikon Records Story for the world, and it was a fun and informative radio show. We had two 60s music reissue experts visit: Joey D and Alec Palao. Palao has been intimately involved with some of the best cd reissues documenting the 1960s in the United States, specifically the Northern California region. If you haven't heard his work, you haven't been listening. Get a copy of any Nuggets from the Golden State, such as the Scorpio Records Story and listen to the Goliwogs, who evolved into Credence Clearwater Revival. The Goliwogs have a strong connection to Davis, as they took up residency at a club here (Mousy's, once located where Tower Records is now) during the mid 1960s before they moved on to bigger fame.

I've listened to this double disc over a dozen times and I plan to listen to it at least a dozen more times. The Ikon Records Story on Frantic is well worth the price of admission. But if you crave vinyl, the Ikon Records Story has also been released on 180 gram vinyl by Crypt records (of Back from the Grave fame). This is as good as anything from the Back from the Grave compilation series, respected by many as one of the top sixties compilation series. Crypt also brought us Teenage Shutdown, another of the best garage compilation series; not to mention about a hundred other Crypt titles including vinyl by the Gories, Lazy Cowgirls, the Dirtys, the Wyld Mammots, and more recently the Little Killers. Kudos to Crypt for seeing fit to make this happen on vinyl (with one extra track by the Mymes not on the compact disc). DJ's everywhere owe him one for getting it out on a record, not the easiest task to do these not-so-vinyl-friendly "download-n-go" days. Whether you're from Sacramento, Yuba City, Stockton, Redding, or even Quincy, you'll find a great band on the Ikon Records Story from your hometown.

**Tim Matranga, VS
Sacramento Vinyl Raconteur
signing off from the heart of the Sacto Valley...
KDVS 90.3 fm, Davis, CA**

**Kicksville 29
BC
A radio
happening
A 13 year
work in
progress
Garage, R&B/
Soul, and
Psychodelia
Sundays,
10pm-
Midnight**



Label scans of two of the best garage punk singles on Sacramento's Ikon label: the Madd, Inc and the Knightsmen

THE POWER TO CHANGE (OR CREATE) THE CHANNEL

By Jeffrey Fekete

When Jim Morrison's riot-inciting scream, "We want the world and we want it now!" rang out across the Chicago Coliseum on May 10, 1968, just two months before the ill-fated Democratic National Convention, the demand was far from easy to fulfill. Today, world events, information, and political action are a mouse click or remote button push away.

The year 1968 is often cited as an historical tipping point, when simmering rage over everything from civil rights to America's involvement in Vietnam exploded on campuses and cities across the nation. Like today, it was a divisive and restless period when casual conversations among friends and family could quickly turn to outraged debate over war, class, poverty, freedom, and justice.

The media landscape of thirty-seven years ago bears little resemblance to today's, yet perhaps at no time since the yellow journalism scandals of the late 1800s has this nation's media been so questioned from both the left and the right as to its bias and motive. At that time, Joseph Pulitzer, after whom the prestigious communications awards are ironically named, along with William Randolph Hearst, stoked the fires of anti-Spanish sentiment through highly editorialized reporting of Spain's treatment of Cuban rebels. By the time the USS Maine exploded in Havana harbor in February 1898, killing 266 American sailors, President William McKinley felt politically compelled to declare war on Spain although a naval investigation could not establish whether that nation was responsible.

Today, many critics of Fox News would suggest that that organization is engaged in modern-day yellow journalism by serving as electronic cheerleader for America's military action in Iraq. While such criticism may be well founded, Americans today enjoy far more access to information upon which to make informed judgments than they did during other dubious wars.

Consider our media isolation at the turn of the 19th century, when mainstream access to reporting by the foreign press was virtually non-existent. How might history have been different if the American public knew of comparable Cuban atrocities or the inconclusive evidence regarding the source of the Maine attack? In the late 1960s, ABC, NBC, and CBS maintained a stranglehold on Nielson household shares with over ninety percent of homes relying on 30 minutes of nightly national news. The internet was still an archaic and clumsy Department of Defense experiment. How much sooner might public sentiment have turned if the 1964 Gulf of Tonkin incident had been subject to the scrutiny of a relentless 24 hour news cycle? Or if we could have read the accounts of Vietnamese bloggers?

Those who spend energy lambasting media monoliths need to redirect their attention to empowering nature of information technology. Undoubtedly, companies like Disney, News Corp, Viacom, Clear Channel, and Vivendi Universal control an incredible amount of news and entertainment programming. However, February's network ratings sweeps revealed only three programs attracted 15% or more total viewership; the Super Bowl, Super Bowl post game, and the Academy Awards. 85% of all programs attracted less than 1 in 20 of all available viewers. Media giants may produce lots of programming, but none holds the mass and captive audience that a Walter Cronkite or Johnny Carson once regularly commanded. It is notable that in the news arena, the vilified Fox Network only captures a few million viewers and low single digit ratings...hardly the stuff of a national propaganda machine.



Meanwhile, media fragmentation marches on and the one time battle cry of "We want the world and we want it now" has been taken up by a consumer marketplace driven by on-demand media consumption accelerated by digital video recorders and the ubiquitous iPod. Direct TV, distributed by News Corp (Fox) mogul Rupert Murdoch, carries the upstart WorldLink TV network which airs a nightly compilation of Middle Eastern news broadcasts offering a perspective markedly different from other networks. Clear Channel has embraced Air America programming for several of its big city radio properties including Portland, Boston, and San Francisco. For all the shortcomings of today's news media, today it would be difficult to replicate the herd mentality of 1898 embodied in the slogan "Remember the Maine!" It would also fail to make economic sense.

But even for those who steadfastly maintain that corporate media can never adequately promote diverse voices and the democratic process, there is unprecedented access to alternative information sources along with capabilities to be an alternative information source. Thanks to the web, raising funds or organizing people for whatever cause has never been easier. Podcasting enables do-it-yourself talk show hosts the way hand held video cameras inspired amateur documentary makers. While KDVS is a rare exception of freeform radio in the limited world of FM transmission, it is not an isolated island in a sea of media sameness.

Jeffrey Fekete is a long time KDVS deejay and commercial radio advertising consultant.



ARTHUR F e s t

Was it worth driving my car into the ground? By: DJ Brendan and DJ Ruby

B: Arthur Fest: Was it worth driving my car into the ground?

R: I think so.

B: The \$7 price of beer was a huge disappointment in a supposed "counter-cultural" festival. There were many highly intoxicated musicians performing to a largely sober audience. Admission to KDVS' Operation: Restore Maximum Freedom II festival on October 1st costs \$5 in advance, cheaper than a Heineken at ArthurFest. Despite the corporate element, ArthurFest provided an exciting array of progressive artists. And if you wanted to damn the man by bringing your own beer, nobody really cared.

B: We arrived with just enough time to catch the end of the Residual Echoes set in the Barnsdall Gallery Theatre, unfortunately the line into the joint was long and unmoving. But hell, we caught the caught the Finnish heavy psych band Circle in this intimate and formal theatre. The projection of the Sun Ra film *Space is the Place* provided bizarre pre-Circle entertainment.

R: I think Circle was #1 on my list of top pleasant surprises of the weekend, not counting the fact that we actually made it to LA and back without being stranded in the middle of nowhere on 1-5.

The T-shirts Circle had for sale had "NWOFHM" printed on them. This stands for "New Wave of Finnish Heavy Metal", which really doesn't do enough justice to their sound.

B: Circle resurrected the heavy, driving kraut-rock of Guru Guru, reminding us of the heavy rock roots of our parents. Bassist Jussi Lehtisalo blew me away with his ethnic grunts, chants, and shouts into the mic, reminding me of another kraut-rock legend, Damo Suzuki. During the first song, lasting over twelve minutes, Lehtisalo played one note repeatedly on his bass, I think the 16th fret of the E string, oh, and it worked so well.

R: They definitely win the prize of best dressed band, with the drummer in all black (including a black eye mask), and the bassist sporting the best long hair for metal head-banging. They were definitely un-uniform and unusual; who knows how these guys met.

B: Psych rock will unite the strangest of souls. Their set just got heavier and heavier. What is up with Finland? These guys are the conventional, hard rock exports out of the cold. They didn't get into freakish disorientation like they do on their records. The first mistake of ArthurFest was not getting all the Finnish freaks to play the festival. Kemiälliset Ystävät, Islaja, Lau Nau, and members of Avarus were all touring abandoned churches and hipster homes on the east coast as this was going on. I guess I'll have to wait until 2008, when all of these artists come to the states again. Check out the archives of their live performances on wfmj.org during Brian Turner's show on August 30th, the same day Sunburned Hand of the Man and Magik Markers blew us away with live performances at KDVS.

After seeing Circle, it felt great to walk right past Viking Moses performing on the Pine Stage. I set up a show for this schmuck in Davis last January with all the fixins', and all I asked for in return was a copy of his cd for KDVS. He refused to give me one and is now the only artist on my shitlist. I caught bits and pieces of Lavender Diamond and Winter Flowers on this stage, and they seemed like the same huggies-wearing, soft culture, heal the world through bad music crap that is a majority in "folk" music today.

R: The theatrics of Sunburned Hand of the Man were unlike that of any other band at the festival. I don't know if I've ever seen so much horseplay during a single show, no pun intended, considering at one point one of the members had on a rubber horse mask while waving a white towel around in the air on the end of stick. Was he surrendering? I'm not sure. Other entertaining bits involved a towel over the head while holding close a baby-doll and headstands that amazingly didn't end in serious injury.

B: Sunburned Hand of the Man brought the freaky sounds to the forefront with group improv like none other. Every time these guys play they're pissing into the wind, no such things as songs, laughing with their instruments.

A highly intoxicated member was rappin' about the apocalypse (he was really pissed off at something), with the devastation of Hurricane Katrina and the dirty Hollywood surroundings surely on his mind. When he held up his Mendocino found stick shaped like an ax, I believed in his call-to-action: Nonsense! Sunburned had been playing with Comets on Fire several times the previous week, and the blowout psych influence showed. The band started their set with an attempt at a tribal funk groove it just dissipated.

They followed this failed song with a psyched-out, heavy groove that possessed most of the audience and alienated few. Dr. Michael Flowers of the VibraCathedral Orchestra joined the band on their last song, playing a versatile Japanese flute zither that sounded like pure, high-pitched north African/Middle Eastern traditional mayhem! The drunk vocalist complimented this beautiful cacophony by taking out his mysterious frustration on some power-electronics. The noisy crescendo got a positive response from the crowd. Just for that, Arthurfest was great, so many open minds in congregation. Check out



Sunburned Hand of the Man

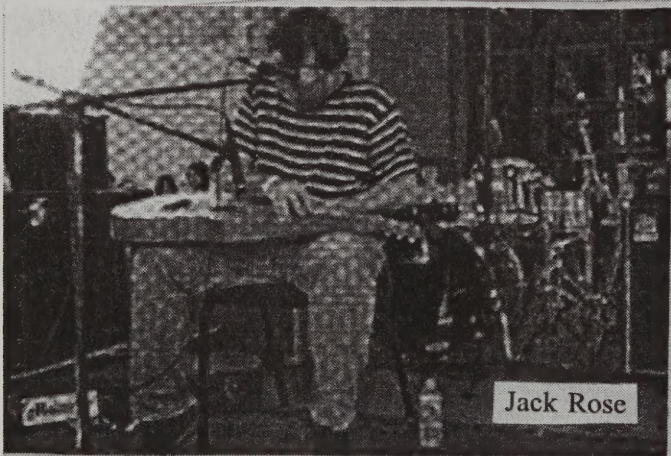
Sunburned Hand of the Man's *No Magic Man* release on the Bastet label, a label directly affiliated with Arthur Magazine. The band calls the record, their "Torch of the Mystics", referring to the Sun City Girls' tour de force.

R: The second to last act on the Pine stage was Josephine Foster, definitely one of the most highly anticipated acts of the day. If you haven't checked out this solo folk act, you don't yet know that her voice is unparalleled. Josephine's tone is so sweet and soft it gives one an otherworldly impression. Unfortunately it was easily overpowered by the spill of Sleater-Kinney's sound from the main stage only 15 minutes into her set, and she gracefully declined to compete with them, cutting her set short.

B: That was a real flaw of the festival. My favorite show of the year so far has to be Josephine's performance in

R: I did check out Sleater-Kinney briefly between bands, and they were rocking out in traditional indie rock style. This Portland act hasn't lost any energy in their live show despite their long tenure as a staple in the indie rock scene. I'm glad I had a moment to catch them. I made sure to make it back to the other stage however to see T-Model Ford, an 85 year old blues guitarist out of Greenville Mississippi. I heard stories from members of Arthurfest bands about this man's antics backstage, consuming whisky and flirting with the women like he wasn't a day over 25, which is exactly how he played. While T-Model Ford had all the talent and style of his 85 years, the vigor and enthusiasm he put into his set was not that of an elderly man. They had to shut this guy down. He wouldn't stop. Sound guys flanked the stage as the set approached 50 minutes, realizing they were going to have to literally pull the plug on this man after their multiple warnings went disregarded.

B: T-Model and his wide-eyed drummer named Spam played the blues with such ease. The crowd drooled with his every lick and cool word. Arthur Magazine



the Davis bomb shelter last June. She was so genuine and heavenly. I think the show added ten years to my life. Her voice reaches beautiful peaks that sound like a theremin or a musical saw. It's a shame the Arthurfest's set-up was too loud and crowded to provide this intimacy. I did love Josephine's invitation for folks to come to the stage and dance while she played a waltz. The sight of Residual Echoes' bassist Dave Novick and the band's unofficial fifth member Marcello Fama happily dancing together might be my highlight of the weekend.

columnist Daniel Pinchbeck and members of The Black Keys were grinning like children while watching T-Model. After all the tragedy that hit Mississippi and the Delta states that week, T-Model was so damn cool and happy, reminding us of the important role our raw roots have in surmounting overwhelming obstacles. Sonic Youth's headlining Friday night performance was unfortunately a disappointment.

Lee Renaldo's guitar blew out the speakers, leaving a buzzing sound over the set that almost became comical after awhile. Thurston Moore still looked like

a teenager. When he began provocatively rubbing his guitar all over his body in an orgy of feedback, I knew it was time to leave and beat the traffic.

R: We arrived on day two just in time to catch the Young Jazz Giants. I played these guys on my show once, about a year ago, and let me say that their album is not at all representative of their live show. Their set ranks as my #2 pleasant surprise of the festival. Their great improvisational funk was exactly what I needed to get back in the mood for another 10 hours of music.

B: Oh yeah, the addition of some funk in the fest was so refreshing and needed. Where are all of the funk bands today? The Young Jazz Giants are one of the few bands laying down the heavy funk in 2005. I loved how they had a stand-up bass along with a flanged-out electric bass. Their set was too short.

Jack Rose, a student of John Fahey's transcendence, did not disappoint. He dedicated his festival performance to his good friend who lived in New Orleans. He played nothing but his lap slide guitar during his twenty-five minute set. During "Now that I'm a Man Full Grown II" (found on his brand new vhf release *Kensington Blues*), he amazingly combined raga mysticism with American spiritual. The audience was still captivated during his drone piece, in which he did nothing but rub a slide against the 7th fret of his guitar. Rose came up to Davis the following Thursday to perform live in the bomb shelter over the KDVS airwaves. His meditative music found solace in this echo chamber. He said he wished he could have taken the space home with him. Marissa Nadler, another Arthurfest performer, followed Rose in the bomb shelter broadcast. She always adds reverb to her vocals but didn't need it for this unique performance.

R: Jack Rose: possibly the most technically impressive performance of the festival. Not only a wonderful performance to hear, but to watch as well. I would have been pleased had Jack performed for an hour; it was one of my favorite performances of Arthurfest.

B: Mine too. And you can't beat that we were in the front row. Jack Rose ended his set with an amazing cover of Blind Willie Johnson's "Dark Was the Night Cold Was the Ground", paying homage to one of the greatest slide guitarists to ever blow minds with the Hallelujah, death around the corner making me shout, blues.

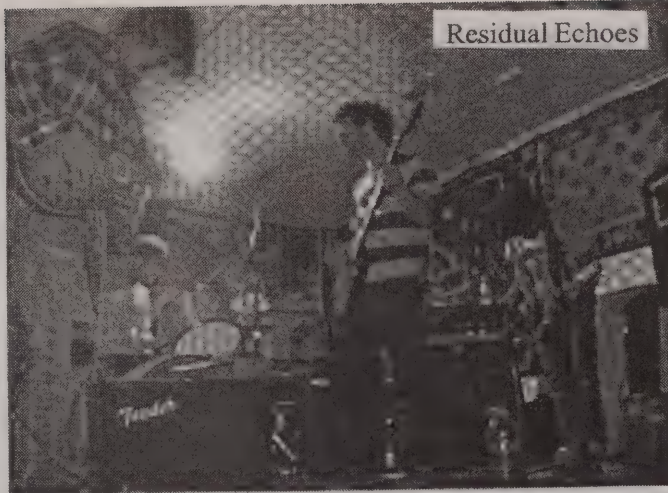
R: The simplicity of Jack Rose's performance was contrasted by the diversity offered in Olivia Tremor Control's set. Although very excited to see them play, I didn't really have any idea what to expect from this lo-fi indie rock band that has been around for nearly a decade. What they offered was a sousaphone, a psyched out banjo, a saw, keyboards, a violin, and all kinds of other wonderful sounds.

B: This band easily transformed the great psych-pop production of their albums into the performance. Olivia Tremor Control should have been headlining this shit. Comets on Fire brought on the kick you in the face, no end to excess psych. I know Noel Harmonson was chugging whiskey all day and transferring his acidic gut into his echoplex, an electronic box that morphs the sounds of all the other band members. Ethan Miller was looking very 1974 and his vocals sounded like a madman on PCP screaming for his life while being trapped in a well. I'm bummed I missed the Electric Six Organs of Admittance, Comet's guitarist Ben Chasny's other project, performance in the Barnsdall Theatre on Friday. I hear Chasny went really aggro. I'm telling you. The next big festival needs to be an all Japanese psych rock event, to be taken place in San Francisco, so that Comets on Fire can bow down to their cherished gods of taking it to oblivion. I had to leave the Comets on Fire set early to get in line at the small Barnsdall Gallery Theatre to get a spot for the four hour drone of Earth, Growing, and Sunn O))))). While waiting in line, I enjoyed the strange juxtaposition of hearing both Comets on Fire and Vetiver performing at the same time. This sure was a strange festival.

R: While Brendan took off to check out the indoor shows, I wandered over to the Pine stage to see Vetiver, who was to be followed by a "Special Guest." Wow, a surprise guest!!! How exciting! Wait....Devendra Banhart is the special guest?

This isn't a surprise, this guy is in Vetiver. What was nice was that Devendra didn't play but a couple songs with Vetiver, and then followed Vetiver with his own set that had a completely different feel. The Vetiver set made me want to spread out a blanket and start making daisy chains in the grass. Their sound was soft and wistful, while Devendra did the folk without so much of the hippy-edge, and a lot more energy. Being that Vetiver was one of the bands at Arthurfest that I am most familiar with, and a big fan of, I was really excited to see them play. Although it was a good show with good music, I wasn't completely satisfied with the set. Maybe because I'm so spoiled by the Davis folk scene, being able to not only sit feet away from my favorite acts while they perform but also being able to hang out with them before and afterwards, that having to deal with the big crowds and barely being able to see the stage put a damper on the whole thing. I only caught the last half of Devendra's set, as I was going between stages, but what I saw I liked.

Next on my list to see was the Juan Maclean. I had heard, from Arthur magazine of course, that the Juan Maclean was better live than LCD Soundsystem, both of which are on DFA records. I'm a pretty big LCD Soundsystem fan, and liked the LCD Soundsystem LP better than the most recent stuff from the Juan Maclean, but Arthur was right. The Juan Maclean was flawless, performing with an energy that was contagious. Of course they had



Residual Echoes

all kinds of gadgets and electronics I didn't really understand, but what I do understand is that in addition to the live drumming (which really can make a difference in a live performance of this kind of electronic dance stuff) and keyboards, they had a theremin. The theremin is one of the most enthralling instruments to watch being played, especially in band whose genre is dominated by "instruments" that are preprogrammed and not so entertaining to watch. This was pleasant surprise #3 of the festival. As I watched Spoon take the stage, I wondered to myself, "With such a great line up, why is Spoon opening for Yoko Ono when so many other better artists played earlier in the day, and some on smaller stages. Is it because they had that one song on the OC?" It is, isn't it?

B: A wall of amplifiers was set up in the Barnsdall to accommodate the excess of Earth, Growing, and Sunn O))). Earth provided

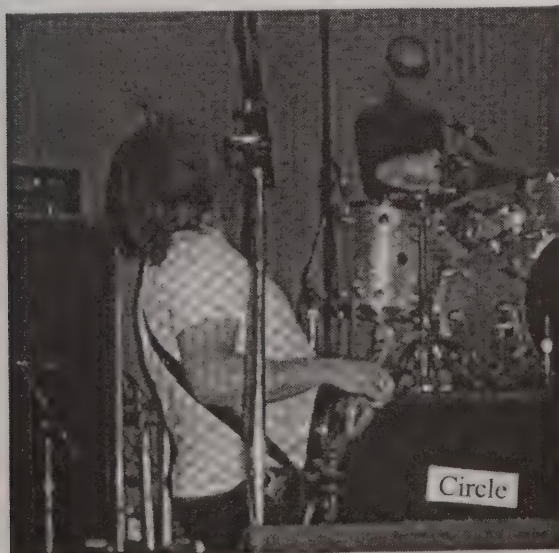
me with the only boring moment of the weekend. Their 40 minute set consisted of the same minimalist country-twang. I felt like I was watching a sedated Lynyrd Skynyrd sound check. Some folks were ecstatic about their performance. There had to be something I was missing. Growing, who will be headlining KDVS' Maximum Freedom II festival, surprised me with one of the best performances of the festival. The guitar and bass duo of Joe Denardo and Kevin Doria were joined by an elusive third member, the soundman. The group optimized the quadraphonic sound of the theatre and created dense layers of delay in a 360 degree listening experience. Sound was heard lingering behind the audience while bassist Doria shredded and guitarist Denardo played pensive notes that culminated in brilliant, loud layers of sound.

Sunn O))) was the most hyped performance of the weekend. Everyone knew something was gonna go down. I was a little hesitant going to see a band whose goal is to make the audience shit their pants, especially since I had a hemorrhoid myself. But I had no fear, and the performance was a little tamer than I expected. Poet Charles Potts began the spectacle with recitations of short epiphanies over delayed loops created by Sunn O))), and then the strange trio emerged, completely covered in black robes. Sunn O))) slugged away on two guitars and a moog, repeating the same chords and swaying in a trance. When the minimalist noise became overwhelming, a white-

faced man emerged and screamed viciously. All of a sudden, the peaking noise abruptly cut-out, the artists said "fuck you" to the audience, and that was it. After experiencing this four-hour brain fry, the last thing I wanted to do was watch Yoko Ono.

R: I was intrigued by Yoko Ono. I saw her once at the Tibetan Freedom concert in San Francisco in 1996 and I didn't really get it then, so I was hoping that 9 years of music education would change my perception. Her performance started with a Yoko and John film that consisted of 15 minutes of John's face changing subtle expressions very slowly. I hate to say it, but my attention was already waning. Then came a short film on Yoko's newest project, Onochoord. To make a long story short, the entire audience was given miniature plastic flashlights, and asked to blink them in a code, one flash for "I", two flashes for "love", and three flashes for "you". This is Yoko's answer to morse code, an attempt to bring more peace and love to the world, and who can blame her. I watched her perform a couple songs, backed up by a band led by her son Sean Lennon, and I'm sorry to say that once again I didn't really get it. I was nice however to see a living legend, who at 72 years performs only rarely, and it was an appropriate ending for a festival that embodied so much of the musical open-mindedness and diversity that Yoko Ono and John Lennon preached in the 70's.

B: Our weekend finished with a surprise performance by Residual Echoes at The Here Gallery, located down a hidden alley by one of the many 99 cents stores found in Hollywood. Residual Echoes, who will be performing at KDVS' Maximum Freedom festival on October 1st, blended punk rock rhythms with wailing layers of brilliant psych guitar. The bands new addition, Mammatus' drummer Aaron, pounded his kit like a wild beast. These guys had rock & roll pulsating through their veins, treating the intimate space with a heavy, painful bliss. Be sure to see these psych-addicts from Santa Cruz play at the real counter-cultural festival, KDVS' Operation: Restore Maximum Freedom II at the Plainfield Station on October 1st. \$5 admission, \$1.50 Pabst, bikers mingling with rockers, greasy food, backyard fun, and the loudest rock experience imaginable!



KDVS 90.3 FM Fall 2005

freeform, non commercial, community radio

KDVS 90.3 FM Fall 2005 Schedule

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Sandy Graves & Abba Zabba "Snackyard"	DJ Rick	Fuzzbox Flynn
1:00AM	Rock, Punk, Garage alt. w/ Boy Wonder "Get Smarter"	"Art For Spastics" DIY, Rock, Exp	"Coexistence of Disparate Elements" Eclectic
2:00AM	Punk, Post-Punk, Indie, Hardcore, Dance rock, Eclectic		
	DJ B "Animated Garden Variety" Metal, Eclectic, Electronic, Rock, Indie, Punk, Hip-Hop	- Metalman "Lake Minnetonka Metal" Metal	Tom & Tom "Out of Focus" Eclectic, Hardcore, Rock, Indie, Punk
4:00AM	Blasphemer & Scarecrow "Raise the Dead" Metal, International, Jazz, Noise, Experimental, Ambient, Live Mix, Horror, Soundtrack	DJ Mandrake "Nocturnal Transmissions" Eclectic	Craig "Earthquake Muse" International, Reggae, Classical, Eclectic, Jazz, Folk, Rock, 'Alternative', Blues, Latino/a alt w/ Frode "TBA"
6:00AM	Tristan "Identity Indifference" Electronic, Experimental, Rock, Folk, Hip-Hop alt. w/ Hey June "Dot Dot Dot" Eclectic	The Simpletonian "A Bike Gang Needs Music" International, Eclectic, Elec- tronic, Folk, Rock, Indie, Hip- Hop, Experimental	The Professor "Class for the Classless" Jazz, Blues, Electronic, Experimental
8:30AM	IT'S ABOUT YOU!	THIS WEEK IN SCIENCE	THE FRINGE
9:30AM	Mr. Glass "Good Good" Jazz alt. w/ Mario "Blues Thang" Blues	Pepper & Mitchell "Caffienated Music" International, Rock, Indie, Eclectic	The Mighty Quin "Drowning in Pop" International, Eclectic, Indie, Dance-core
Noon	DEMOCRACY NOW	DEMOCRACY NOW	DEMOCRACY NOW
1:00PM	Andy "The Lewd Dance" Eclectic, Electronic, Folk, Rock, Indie, Jazz, Punk, Noise, Experimental	Joe Finkle "Don't apologize and Don't Explain" Rock, Indie, Folk	DJ Karbs "Low - Karb Diet" Eclectic
2:30PM	Ruby "Faint of Heart" Folk, Rock, Indie, Pop!	Check McNugal "Death & Demise of the Post-Modern Rat tail" Eclectic	DJ Haggis "The Deep End" Rock, Punk, Indie, International, Experimental
4:30PM	F R E E S P E E C H		
5:00PM	FUN WITH FILMS AND FOOD	STOP MAKING SENSE alt. w/ Counterspin & Making Contact	DR. ANDY'S POETRY AND TECHNOLOGY HOUR
6:00PM	Maggie Cat "The Cat's Meow" Rock, Folk, Electronic, Feedg	KDVS RADIO THEATER	Acadius Lost "Bat Country: 2086" Industrial, Goth, Synthpop, EBM, Noise
8:00PM		AGGIE TALK	
9:00PM	Ed & Remy "Get Off Your Mustang Sally" Eclectic, Goodcore	The Analyst "Keeping Track" Punk, Rock, Hardcore, Indie, Noise, Eclectic	DJ Tao "The Insomniac Jungle Show" Drum & Bass / Jungle alt w/ The Apostle Gabriel Riddim sounds Reggae
10:00PM	Calamity Janie "Handlebar Moustache Fetish" Punk, Rock, Electro, Dead Air	Mr. Mick Mucus "The Chicken Years" Eclectic, Punk, HC	Big Sammy "The Hip-Hop Truck Stop" Hip-Hop, Reggae, Funk alt w/ Sammy Toyon "The CMT Sessions" Hip-Hop, Breaks, Electronic, Jazz
		Scott Soriano "The Rebel Kind" Eclectic	



REQUEST LINES

(530) 752-2777

(530) 754-KDVS

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Sleepy Wilson & Mr. Glass "Elevate Your Soul" Hip Hop, Jazz, Soul	Patrick Ferris "Dark Night Blues" Blues, Folk DJ Listen and Learn & DJ Headchange "Savory Listening" Hip Hop	Metal Gina "Devious Metal Show" Metal	Punk Roge and Riot "Neonate" Punk
Jiawen "Break Service" International, Electronic, Jazz, Folk, Hip-Hop, Experimental	Jack Wright from Woodland "Amorphous Blob" Metal, International, Rock, Experimental	3:00am Dog Tones "Thee Funk Terminal" Reggae, Electronic, Jazz, Hip-Hop, Drum & Bass	Chris Killimanjaro "Shining Mountain Hours" Eclectic
Dr. Robotnic "Erik's Aural Extravaganza" Eclectic, Electronic, Hardcore, Jazz, Rock, Indie, Hip-Hop, Noise, Experimental	DJ Elysium & DJ Popsickle "Late Night with the Sacboyz" Eclectic	Big Dave "Buried Alive in the Blues" Blues	Bobby H. & Mr. Tee "Songs of Praise Gospel Program" Gospel 4:00am
DJ Bigg Al Jonson "The Get Down: Hip Hop and R&B show" Hip Hop, Reggae, Soul, R&B alt w/ Oh Princess! "Everywhere a Mouse Can Go" Eclectic, Indie, International, Folk, Blues, Rock	Bones "Waltzing Across Genres" Eclectic	9:00am Robyne Fawx alt w/ Bill Wagman "Saturday Morning Folk Show" Folk	Bernard Benson "In Focus and Perspective" Religious Talk Show and Music 10:00am
LOCAL DIRT	PUBLIC AFFAIRS		Rich Blackmarr "Rockin' in Rhythm Archives" Reggae, Jazz, Blues, Latin, Calypso alt w/ Mindy Stuer "Cross-Cultural Currents" Reggae, International alt. w/ Gary Saylin "The New Island Radio Cafe" Reggae, Latino/a, Hawaiian, Ska 1:00pm
Fanny McGee and Reverb "The Mushpot" Children's, Eclectic, Indie, Folk	Michael Leahy "Cool as Folk" Folk, Bluegrass, Indie, Ant- Country, Rural Honest Music	BJ "BJ's Big Bag of Blues" Blues 2:00pm	Papa Wheelie "Radio Wadada" Reggae 3:00pm
DEMOCRACY NOW	DEMOCRACY NOW	Gil Medovoy "Crossing Continents" World	Brendan "The Raw Mess Around" Eclectic
Chris "The Projected Mouse" Jazz, Folk Rock, Indie, 'Alternative', Punk, Noise, Experimental	Brenda "Sin Fronteras, Without Borders" Latino/a, Rock en espanol, Traditional, Folkloric.		
Chillis "Audio Slurpee" Hip-Hop, Reggae, Jazz, Electronic alt w/ Miss Conception "This is Button..." Eclectic	DJ Mucky and Emyrawks "Rollin with the Homies" Eclectic		
RADIO NEWS			
Radio Parallax	SPEAKING IN TONGUES	Cobra Commander and Golobulus "Broadcast Energy 'Transmitter' Eclectic	Wesley Dodds "This Vicious Cabaret" British Rock 7:00pm
DJ Todd "Hometown Atrocities" Rock, Eclectic, Indie, Punk	Ryan "California State Police" ROCK, INDIE, FOLK, PUNK, ELECTRONIC, EXPERIMENTAL, DOWNTempo, AMBIENT	Mr. Frankly "Let's Be Frank" Rock, Jazz, Folk alt. w/ Jeffrey Fekete "Today's Aberration Tomorrow's Fashion" Eclectic	J.D. Esq. & Angel Child "The Front Porch Blues Show" Blues 10:00pm
Megan "Chicks & Cars" Rock N Roll 10:00pm	R0bd0g "Chill Out and Die" Metal, Noise, Hardcore, Doom, Sludge, Experimental, Industrial	Trotsky "The Crimson Airwaves" Punk	Tim Matranga "Kicksville 29 B.C." Psych, Soul, Garage
KDVS Top Ten	Pirate and The Krispy One "Dumptruck Music" Metal, Punk, Hardcore	JOE FRANK	
LIVE IN STUDIO A			

BROADCASTING 24 HOURS A DAY, 7 DAYS A WEEK, 365 DAYS A YEAR.

Show Descriptions Fall 2005

MONDAY

12:00AM-2:00AM

Sandy Graves & Abba Zabba
Snackyard
Rock, Punk, Garage

2:00AM-4:00AM

DJ B
Animated Garden Variety
Metal, Eclectic, Electronic, Rock,
Indie, Punk, Hip-Hop
Stuff the Stay Puff Marshmallow Man
to Darth Vader would listen to.

4:00AM-6:00AM

Blasphemer & Scarecrow
Raise the Dead
Metal, International, Jazz, Noise,
Experimental, Ambient, Live Mix,
Horror, Soundtrack.
Metal, World, Local, New and Old,
Demonic Jazz, Experimental Noise,
Weird Crazyness.

6:00AM-8:30AM

Hey June
Dot Dot Dot
Eclectic
Surprises.

8:30AM-9:30AM

France
It's About You
Public Affairs
A show where expert guests discuss
issues and events in order to assist
you in better defining your personal
ethics and opinions.

9:30AM-12:00PM

Mario
Blues Thang
Blues
Old Blues, New Blues, All Blues.
Alt/
Mr. Glass
Good Good
Jazz
Nu Jazz, Future Soul, Downtempo,
Funk, and hip hop are all the same
thing.

12:00PM-1:00PM

Amy Goodman
Democracy Now
Public Affairs
Democracy Now

1:00PM-2:30PM

Andy
The Lewd Dance
Eclectic, Electronic, Folk, Rock, Indie,
Jazz, Punk, Noise, Experimental.
In this show music is not experienced
through direct participation, but rather
via the "official ear" of the DJ, who is
him or herself the avatar of a larger
collective...in bed.

2:30PM-4:30PM

Ruby
Faint of Heart
Folk, Rock, Indie, Pop!
Everything but the kitchen sink.

4:30PM-5:00PM

Free Speech Radio News
Free Speech Radio News
Public Affairs

5:00PM-6:00PM

Madeleine Kenefick
Cooking with Madeleine
Public Affairs
Interviews with chefs, cookbook
authors, etc. Recipes and food news.

6:00PM-8:00PM

Maggie Cat
The Cat's Meow
Rock, Folk, electronic, Feedg.
The smart way to keep your music
collection from stagnating. AKA the
best I can bring to you from any
genre that applies.

8:00PM-10:00PM

Ed and Remy
Get Off Your Mustang Sally
Eclectic, Goodcore

Moving big black boxes from one end
of town to the other in the back of
your car.

10:00PM-12:00AM

Calamity Janie
Handlebar Moustache Fetish
Punk, Rock, Electro, Dead Air
Noise to you, Love to me

TUESDAY

12:00AM-2:00AM

DJ Rick
Art for Spastics
DIY, Rock, Exp.
I play thee best in garage/squizz-punk
Ineptitude, knuckledragging thug-rock
of the lesser primates, high-falutin'
jackoffnoise, glitched-out electro
booyar jamz, art-damaged skronkrawk,
misappropriation of "neo-no-wave" and
hella contrived sub genre names...you
just nod along and pretend to enjoy!

2:00AM-4:00AM

Metalmn
Lake Minnetonka Metal
Metal
Let us purify ourselves in the waters of
Lake Minnetonka... with Metal!

4:00AM-6:00AM

DJ Mandrake
Nocturnal Transmissions
Eclectic
The show will reflect my taste in
music, which is all over the musical
map.

6:00AM-8:30AM

The Simpletonian
A Bike Gang Needs Music
International, Eclectic, Electronic, Folk,
Rock, Indie, Hip-Hop, Experimental.
Music to keep you peddling.

8:30AM-9:30AM

Kirsten Sanford and Justin Jackson
This Week in Science
Public Affairs
Detailing and discussing major issues in
the sciences. From solar systems to
microcosms, hear both cutting edge and
controversial topics brought to an
accessible level. Listen and learn about
this week in science.

9:30AM-12:00PM

Pepper & Mitchell
Californated Music
International, Rock, Indie, Eclectic
Music to wear hot pants to.

12:00PM-1:00PM

Amy Goodman
Democracy Now
Public Affairs
Democracy Now

1:00PM-2:30PM

Joe Finkel
Don't apologize and don't explain.
Rock, Indie, Folk
All the Hits, All the time.

2:30PM-4:30PM

Check McNugal
Death & Demise of the Post-Modern
Rat tail
Eclectic
Playing Pre, Post, Neo, of all genres
including any other suffixes & prefixes
whether they exist or not.

4:30PM-5:00PM

Free Speech Radio News
Free Speech Radio News
Public Affairs

5:00PM-6:00PM

Steven Valentino
Stop Making Sense
Public Affairs
Bi-weekly show featuring interviews
and commentary on politics and current
events with callers welcome. I am the
Liberal Media.
Alt/ Counterspin & Making Contact

6:00PM-7:00PM

KDVS Radio Theatre

Audio Plays

Original locally produced and classic
audio plays

7:00PM-8:00PM

Angela & Craig
Aggie Talk
Public Affairs
Your leader for Aggie sports - the
only show dedicated to UC Davis
Athletics. An in-depth analysis of
Aggie games, hear player and coach
interviews and your chance to call in
and talk LIVE with UCD athletes and
coaches.

8:00PM-9:00PM

The Analyst
Keeping Track
Punk, Rock, Hardcore, Indie, Noise,
Experimental, Electronic
A choice selection of music loosely
grouped together as "Punk"
delivered enthusiastically and
informatively without fail.

9:00PM-11:00PM

Mr. Mick Mucus
The Chicken Years
Hardcore, Rock, Eclectic, Other
Fun with the magic box.

11:00PM-12:00AM

Scott Soriano
The Rebel Kind
Eclectic
Whatever I've pulled from record
racks across the globe: from raw &
real Rock & Roll to a bunch of
pygmies singing up a storm.

WEDNESDAY

12:00AM-2:00AM

Fuzzbox Flynn
Coexistence of disparate elements
Typically iconoclastic tunes that
would make most people's skin
crawl. Often I feature Early
Electronic tunes, Improv, Modern
electronic noise, Absurd Progressive
Rock, Kraut, Dancey Junk, Odd
New-Wave, of course No-Wave, No-
Wave derived music, peculiar music
of today's world, and a whole lot of
other stuff that I am not going to try
and define for you (frankly because I
would have a hard time doing so).

2:00AM-4:00AM

Tom & Tom
Out of Focus
Eclectic, Hardcore, Rock, Indie, Punk
A two-man journey exploring musical
freedom and eclecticism.

4:00AM-6:00AM

Craig
Earthquake Muse
International, Reggae, Classical,
Eclectic, Jazz, Folk, Rock,
Alternative, Blues, Latino/a. Eclectic
- Blues, Americana, Folk, Jazz, Rock.
Alt/
The Frode
tba

6:00AM-8:30AM

The Professor
Class for the Classless
Jazz, Blues, electronic, Experimental
Exploring the vast workings of jazz
from Ragtime to swing, bebop, hard
Bop, free avant-garde & Soul Jazz

8:30AM-9:30AM

DJ Carlad
The Fringe
Public Affairs
News, events, interviews for and
about the Radical Queer, Feminist
and Gender Variant Communities.

9:30AM-12:00PM

The Mighty Quin
Drowning in Pop
International, Eclectic, Indie, Dance-
core
Sugary Sweet and a little bit fizzy.

12:00PM-1:00PM

Amy Goodman
Democracy Now
Public Affairs
Democracy Now

1:00PM-2:30PM

DJ Karbs
Low - Karb Diet
Eclectic, Electronic, Folk, Rock, Indie,
Alternative, Punk, Hip-Hop.
Eclectic Eclecticity

2:30PM-4:30PM

DJ Haggis
The Deep End
Rock, Punk, Indie, International,
Experimental.
A wide selection of musical sounds
from Livermore to Liverpool and
beyond.

4:30PM-5:00PM

Free Speech Radio News
Free Speech Radio News
Public Affairs

5:00PM-6:00PM

Andy Jones
Dr. Andy's Poetry and Technology
Hour
Public Affairs
Weekly discussions with experts in the
fields of poetry and technology.

6:00PM-8:00PM

Acadius Lost
Bat Country:2086
Industrial, Goth, Synthpop, EBM, Noise
Menacing dark electronics - Melodic to
pure rhythmic noise - Dissident music
for the 21st century.

8:00PM-10:00PM

DJ Tao
The Insomniac Jungle Show
Drum & Bass, Jungle.
This show is a live mix show
representing Drum & Bass and Jungle.
Get your dose of Bass and Breaks
mixed live in studio A by DJ Tao with
special guests. Feel the bassrush!
Alt/
The Apostle Gabriel
Riddim sounds
Reggae
Reggae music, roots, ska, rocksteady,
dub, dancehall.

10:00PM-12:00AM

Sammy Toyon
The CMT Sessions
Hip-Hop, Breaks, Electronic, Jazz
Breakbeats even yo mama will love.
Alt/
Big Sammy
The Hip-Hop Truck Stop
Hip-Hop, Reggae, Funk
A place where Hip-Hop is king. Raw
Kutz of sushi baby. MC battles and
interviews with local and world wide
groups.

THURSDAY

12:00AM-2:00AM

Sleepy Wilson & Mr. Glass
Elevate Your Soul
Hip-Hop, Jazz, Soul Soul, Jazz, Hip-
Hop.
Good music for your soul.

2:00AM-4:00AM

Jiawen
Break Service
International, Electronic, Jazz, Folk,
Hip-Hop, Experimental.
From anything to anything. Punk, Hip-
Hop, Trip-Hop, Indie, Experimental,
International, Folk.

4:00AM-6:00AM

Dr. Robotric
Erik's Aural Extravaganza
Eclectic, Electronic, Hardcore, Jazz,
Rock, Indie, Hip-Hop, Noise,
Experimental.
A hazardous attempt to entertain the
masses.

6:00AM-8:30AM

DJ Bigg Al Jonson

The Get Down: Hip Hop and R&B
show
Hip Hop, Reggae, Soul, R&B.
Blazing the coolest & the smoothest
underground Hip-Hop & R&B all across
UCDavis, Sacramento, Woodland,
and wherever else this thing goes.
Alt/
Oh Princess!
Everywhere a mouse can go
Eclectic, Indie, International, Folk,
Blues, Rock.
Music that is geographically
motivated.

8:30AM-9:30AM
Temra Costa, Navina Khanna, Dori
Stone
Local Dirt Public Affairs Local Dirt
informs, educates and inspires its
listenership through interviews,
current events and news about what's
growing on in our agriculture
community. Get into the food chain
with Local Dirt.

9:30AM-12:00PM
Fanny McGee and Reverb
The Mushpot
Children's, Eclectic, Indie, Folk Frolic
with Fanny and Reverb!
Children's Stories, and new music to
bring you into your day!

12:00PM-1:00PM
Amy Goodman
Democracy Now Public Affairs
Democracy Now

1:00PM-2:30PM
Chris
The Projected Mouse
Jazz, Folk Rock, Indie, 'Alternative',
Punk, Noise, Experimental.
Noise Pop, Free jazz, shoe-gazing and
the like.

2:30PM-4:30PM
Chillies
Audio Slurpee
Hip-Hop, Reggae, Jazz, Electronic
A refreshing blend of Hip-Hop, Jazz,
Reggae and Electronic.
Alt/
Miss Conception
This is Button...
Eclectic, Electronic, Metal, Punk,
Industrial, Hardcore, Noise,
Experimental, Rock, Jazz, Folk, Blues,
Hip-Hop, Classical, International,
Reggae
A closer look inside the mind of a
Metal-Crazed, Noise-Addicted, Grind/
Thrash-Core enthusiast. This is the
rebel sound of shit & failure.

4:30PM-5:00PM
Free Speech Radio News
Free Speech Radio News
Public Affairs

5:00PM-6:00PM
Douglas Everett
Radio Parallax
Public Affairs
Science, technology, history, politics,
current events.

6:00PM-8:00PM
DJ Todd
Hometown Atrocities
Rock, Eclectic, Indie, Punk
Show centering on rock of sorts:
Psych, Indie, Punk, Experimental
Rock, Electro, Scenester, & outdated
Pop culture.

8:00PM-10:00PM
Megan
Chicks and Cars
Rock N Roll, Indie, Folk
Hormone-riddled adolescents making
music about their obsessions in primal
fashion, with excursions into their
world after frat parties were
abandoned for freak outs, but well
before they became mechanics and
lawyers.

10:00PM-11:00PM
KDV5 Top 10

11:00PM-12:00AM
Live In Studio A
Live bands

FRIDAY

12:00AM-1:00AM
Patrick Ferris
Dark Night Blues
Blues, Folk
Traditional American Blues from
Mississippi to East Texas. Folk singers,
jug bands, prison gangs, hokum tunes,
and spirituals from the beginning of the
20th century. Both famous and obscure
artists whose music was directly
influenced by the blues.

1:00AM-2:00AM
DJ Listen and Learn & DJ Headchange

Savory Listening
Hip-Hop
A unique collection of Playback

2:00AM-4:00AM
Jack Wright from Woodland
Amorphous Blob
Metal, International, Rock,
Experimental
Globular Mass of musical funness...see
what shape it takes this week.

4:00AM-6:00AM
DJ Elysium & DJ Popsickle
Late Night with the Sacboyz
Multigenre; Metal, International,
Reggae, Classical, Jazz, Rock, Indie,
'Alternative', Punk, Hip-Hop Music
Show, Diverse.

6:00AM-8:30AM
Bones
Waltzing Across Genres
Eclectic
Classics to Country, Cross-Cultural
Collaborations, Jazz, and Blues.

8:30AM-9:30AM
TBA

9:30AM-12:00AM
Michael Leahy
Cool As Folk
Folk, Bluegrass, Indie, Ant-Country,
Rural Honest Music
Featuring folk, bluegrass, indie singer
songwriters. Weekly in-studio guests
and much more.

12:00AM-1:00PM
Amy Goodman
Democracy Now
Public Affairs
Democracy Now

1:00PM-2:30PM
Brenda
Sin Fronteras, Without Borders
Latino/a, Rock en espanol, Traditional,
Folkloric.
Mix of Latin genres without borders.

2:30PM-4:30PM
DJ Mucky and Emyrawks
Rollin with the Homies
International, Reggae, Eclectic,
Hardcore, Jazz, Rock, Indie,
'Alternative', Hip-Hop, Noise,
Experimental.
A music variety pack in assorted
flavors!

4:30PM-5:00PM
Free Speech Radio News
Free Speech Radio News
Public Affairs

5:00PM-6:00PM
Richard Estes & Ron Glick
Speaking in Tongues
Public Affairs
Commentary and Interviews on the
issues of the day.

6:00PM-8:00PM
Ryan
California Police State
Rock, Indie, Folk, Punk, Eclectic,
Electronic, Experimental, Downtempo,
Ambient. Ambient to Indie to Punk

8:00PM-10:00PM
R0b D0g
Chill Out and Die
Metal, Noise, Hardcore, Doom,
Sludge, experimental, Industrial
These are the sick sounds of the
underground.

10:00PM-12:00PM
Pirate and The Krispy One
Dumpruck music

Metal, Punk, Hardcore.
Metal, Punk, Hardcore, Tickets, & a
party helmet.

SATURDAY

12:00AM-3:00AM
Metal Gina
Devious Metal Show
Metal
The most brutal metal ever unleashed
upon the earth!

3:00AM-6:00AM
Dog Tones
Thee Funk Terminal
Reggae, Electronic, Jazz, Hip-Hop,
Drum & Bass.

6:00AM-9:00AM
Big Dave
Buried Alive in the Blues
Blues
What better way to start your
weekend? Listen to blues from
everywhere - new and old, national
and international on "Buried Alive in
the Blues."

9:00AM-12:00PM
Bill Wagman
The Saturday Morning Folk Show
Folk
Traditional & contemporary folk &
acoustic music including Celtic,
bluegrass & Americana. Alt/ Folk
music of all sorts.
Alt/
Robyne Fawx
The Saturday Morning Folk Show
Folk
Traditional & contemporary folk &
acoustic music including Celtic,
bluegrass & Americana. Alt/ Folk
music of all sorts.

12:00PM-2:00PM
BJ
BJ's Big Bag of Blues
Blues
Themes, tributes, spotlights on locally
performing artists.

2:00PM-5:00PM
Gil Medovoy
Crossing Continents
International
Folk and Classical (mostly) from the
Middle East, Central Asia, Balkan,
Mediterranean.

5:00PM-7:00PM
Cobra Commander and Golobulus
Broadcast Energy Transmitter
Eclectic, Electronic, Jazz, Rock, Indie,
'Alternative', Blues, Punk, Hip-Hop,
Experimental. Clambake!

7:00PM-9:00PM
Jeffrey Fekete
Today's Abberations, Tomorrow's
Fashion
Eclectic, Electronic, Indie, Rock,
'Alternative'.
A whirlwind multi-genre excursion
through the newest arrivals to the
KDV5 stacks.
Alt/
Mr. Frankly
Let's be Frank
Rock, Jazz, Folk

9:00PM-11:00PM
Trotsky
The Crimson Airwaves
Punk
Proletarian Punk.

11:00PM-12:00PM
Joe Frank
Joe Frank

SUNDAY

12:00AM-3:00AM
Punk R0ge and Riot
Neonate
Punk
Punk R0ge and Riot are your punk
rock comrades in arms. Chaotically
good music mixed with political, social,
and local punk talk as well as shows,
tickets, and events you don't want to
miss. Take a listen to the punk
movement in motion.

3:00AM-6:00AM
Chris Kilimanjaro

Shining Mountain Hours
Eclectic
Helping others climb the mountain.

6:00AM-8:00AM
Bobby H. & Mr. Tee
Songs of Praise Gospel Program
Gospel
Traditional & contemporary gospel
music.

8:00AM-10:00AM
Bernard Benson
"In Focus"/ Perspective
Religious Talk Show & Music/Live Plays
& Skits
In Focus is a religious talk show whose
theme is solving problems of students
and the community in light of scripture.
Each week there will be a new guest.
Perspective has live religious plays and
skits; live Christian bands, and music
(gospel, Christian Rap/Hip-Hop,
Christian Rock, Christian Classical,
Christian Folk, etc.).

10:00AM-1:00PM
Rich Blackmarr
Rockin' in Rhythm Archives
Reggae, Jazz, Blues, Latin, Calypso
Vintage rhythm & Blues, Jazz, Gospel,
and Caribbean recordings in historical
context.
Alt/
Gary Saylin
The New Island Radio Cafe
Reggae, Latino/a, Hawaiian, Ska
Hawaiian, Latin (Mostly Salsa &
Cumbia), and Caribbean (Mento, Ska,
Reggae, Steel Drums, Calypso, etc.)
Alt/
Mindy Steuer
Cross-cultural Currents
Reggae, International
Reggae and African

1:00PM-3:00PM
Papa Wheelie
RadioWadada
Reggae
A conscious reggae session featuring
reggae (old & new) dub and dancehall.

3:00PM-5:00PM
Brendan
Stomping on Soft Culture
Raw Folk, Gospel, Blues, Funk, Non-
American transcendence with a focus
on SouthEast Asian, West and North
African, Middle Eastern, and Eastern
European Sounds, Free Jazz, Psych,
Ecstatic Garage Punk, Weirdo Shit
comin' from the outside. Experimental
Radio.
Programs that unite widely different
musical styles around subject matter,
sound, or experience of the artists, with
a focus on raw, archaic, new, non-
conformist, and strange music.

5:00PM-7:00PM
Wesley Dodds
This Vicious Cabaret
British Rock
A look across the pond at British
alternative music, including, but not
limited to, British Invasion,
psychedelia, metal, glam, punk, mod,
goth, indie, shoe-gaze, and Brit-pop.
Select shows will not be British
exclusive and will be eclectic and/or
focus on current releases.

7:00PM-10:00PM
J. D. Esquire and Angel Child
The Front Porch Blues Show
Blues
The first hour of the show focuses on
acoustic, delta, and early Chicago
blues. Tune in to hear the great legends
and lesser known artists who formed
the roots of indigenous American music.
We also feature contemporary acoustic
blues artists. The second and third
hours of the show are a medley of
contemporary blues with a special
emphasis on Chicago blues. You'll also
hear R & B, big band blues, jazz-blues,
zydeco, soul, gospel, and blues that's
not easy to classify.

10:00PM-12:00AM
Tim Matranga
Kicksville 29BC
Psych, Soul, Garage.
Raw rock n' roll, soul, psych. All the
best, all the time. An 11-year tradition.

Disclaimer: The viewpoints of this article only represent the writer and not KDVS or UC Davis.

It's the topic of constant controversy for the students that live in Davis: *Oppression of Student Life*. In other college towns such as Olympia, Chico, Isla Vista, etc, there is feeling that the community provides a slice of the city for the students: live music, drinking/bars, liberal atmosphere, businesses that cater to niche interests, thrift stores, people laughing, etc. Davis is becoming less like this every day. A weird phenomenon is occurring that is leading to this college town's demise. To me, the story could go like this: Educated liberals from the 60's started to age and needed to find ways to prepare for family life and retirement. A long time from their rebellious phase, they all became writers, professors, lawyers, and whatnot, and bought houses in Davis in the 80's. Because of the proximity of the University, their home values eventually soared. Initially, the liberalism of the town—the arts, free thinking, cafes, "bohemian" atmosphere—roped these people in and the response was along the lines, "Isn't this quaint? I love this little town with its laid-back atmosphere and free thinking. I can commute to my job and raise my kids in this safe, crime free atmosphere, devoid of noticeable poor people." Eventually, too many people jumped on this bandwagon and it completely sucked everything out of the town that made it a college town. The landowners have pushed Davis—or "Yolo" as it appears on the metro guides—into the top least affordable places to live in the US. Yahoo even ranked Yolo before San Francisco for housing unaffordability. You see who owns this town as you approach Davis from Sacramento just by looking at all the realty billboards.

To back up a little bit, I'm not against suburbanites and the capitalist system of land and home ownership, nor families and family life. I've met dozens of totally awesome residents in this city. What I am *against* is the notion that the city of Davis *shouldn't* accommodate any type of students life—that being entertainment, student-catered business establishments, student housing, and LOOSENESS... that is, FREEDOM, or ROOM TO BREATHE, maybe LAID BACKNESS, aka, ah, a party or two? And why? The University gave the city of Davis everything that it is. The University provides education, arts, employment, consumers (students), diversity, entertainments, etc (the list goes on and on). Davis has no industry, no large business, or no powerhouse centers (other than local banking and service industry). The local economy is based upon 1) renting housing to students, 2) selling goods and services to students, and 3) servicing folks who partake in the buying and selling of nearby property. As for number three above, the reason why housing equity is so high directly correlates to the University being here; this cannot be denied. Look at housing prices in physical relation to the University. One only has to compare the adjacent cow town of Dixon to view the housing price difference: *Davis would have become Dixon without the University of California*. Enough said.

With the University providing the lifeblood of the community, you would think that the community would fully embrace the

University. Not so. Many of the homeowners (not all of them, but some) dislike the students and draw a line between the University and the City. The University is not officially in the city limits—students on campus cannot vote on community matters, and the city council likes it this way. Some believe that the students are only here for four years and residents are here for life, so therefore students shouldn't have a voice

representation. This is a common fallacy. A student vote represents not only the individual student, but also the student population's interests continuously over many years. This has led to undemocratic policies towards renters in Davis. Some say, "As it should be," but this harks back to the day when feudal landowners determined the lives of land occupying serfs. It is paramount to the homeowner to make Davis as exclusive as possible, liberating the middle-aged homeowner's desire to maximize their wealth. The following events have occurred to convince me the city is run with distorted agendas:

- Homeowners got key positions on city council and invoked laws to maximize home prices. A small one-story house from like the 1930's on C Street is listed at \$950,000. A million bucks for a regular house in the Central Valley??? Under the guise of "sensible growth" the City Council forbids new development—homes and business. It is still a fact that if you want to buy underwear, a television, or any specialized goods, you must drive to a store in Woodland.

- With business space in short supply due to poor planning; there are little job opportunities in Davis except washing dishes and waiting tables. Because affordable leases for businesses don't exist, businesses that cater to the student and economical lifestyles cannot exist. Already, two thrift stores (Salvation Army and Reruns) closed, leaving Davis with two thrift stores. The creation of new drinking (alcohol-serving) establishments is unlikely. Affordable everyday eating establishments are less common. Although Woodland has tons of "Taco trucks", there are none in Davis. There is a shortage of affordable business leases, and some locations remain continually vacant. Ralph's actually abandoned a supermarket in east Davis that has remained empty for several years. The area of campus directly north of UCD near the intersection of Sycamore and Russell, with a dense student population, has no regional supermarket when in the past two supermarkets have served this area. "Sensible growth" has turned this place into a bedroom community instead of a city.

- The City Council has neglected the need for student housing and handed the fallout back to the University to solve, resulting in a planned new student community in west Davis. Anti-development Davis homeowners learned of this and succumbed to violence during

a meeting with University planners, crying out to abort the plans.

- Although city council encouraged a "sensible" approach to development, it has created single-family homes on sterile curvilinear streets behind sound walls—just like any other suburb in America. Yet the vacancy rate for apartments a few years ago shot dangerously low with students competing for places like it was Frisco during the tech boom. The landlords sat by and increased rental prices every year to exploit the situation while suburban single-family homes were constructed—and the City Council says there is no room. How helpful is this type of housing for the student population? Already, many rental prices exclude lower income groups like the custodial force of UCD. Friends have lived in a one bedroom studio with rent of over \$1000/month. They were happy to leave this place for San Francisco where they found something cheaper. My rent? I live in a two bedroom place that is between \$1400-1500/month. The place has faulty wiring, cracks in the walls, one wall heater for the whole house, and no A/C.

- The city does a poor job of overseeing properties fit for rent at a fair price. I lived in a rental unit where the landlord removed the entire roof while we were still living in the house for repairs. The landlord performed daily construction on the house for several months. During the rainy season my possessions inside kept getting wet because tarps were the roof. I went to the city and the best that Davis could do was mediation sessions with the landlord. The landlord didn't live up to his half of the deal and the city did nothing further. The next place the landlord wanted to convert the garage into a bedroom (perform daily construction) while I rented the house. The rent was to increase from \$790 to \$1350 a month.

- The garage-to-bedroom transformations routinely performed in Davis are a great way to inflate rentals to \$1700/month for a 1950's plywood

shack with partitions inside and a wall heater. Hey, where else are you going to rent? Either take it or commute 10-15 miles.

- Although Woodland is home to three Denny's, and even Dixon has 'round-the-clock restaurants, Davis' addition of a 24-Hour IHOP was the sole recent addition. The downtown Lyon's was converted into an exclusive and expensive restaurant.

- Live music is discouraged. There are no consistent amplified music venues in Davis other than the G Street Pub—which is an awesome establishment, but by law cannot admit minors. Public musical performance among youth, college, and progressive factions is prohibited, punishable with a noise violation. The homeowners threaten to call the cops even if there is no noise and they see an opportunity of noise possibly occurring. My neighbor from a few houses down comes and spies on me whenever there is a social get-together at my house. The cops are called at opportune times. We all like to recount the story of the person getting arrested for snoring in Davis. Gone are the days when there was live music at the Vet's Hall, skate park, the "Spot", the Aggie Hotel, The Palms, and Third and B. City policy directly killed music at Third and B. Policy makers don't realize that outlawing entertainment drives adolescents to a point where is nothing to do, which leads people to boredom, teenage pregnancy and drugs.

- The city council banned public drinking even though there was no significant crime attached to it. There is such a minimal amount of crime in Davis that the police needed something to do. Thus, the ban was called about in order to have a reason to arrest the five or so homeless people in Davis. The ban excluded select parks for a while, but all that was needed to overturn this was a few neighbors complaining about "overflowing garbage cans" and "scary people" at parks: *strings were pulled, decisions were made, no discussion.*

zoned out by i.b. anonymous

With the recent demise of The Salvation Army, Davis has only three thrift stores left. Whoops, make that two. Recently Reruns Thrift was edged out due to rent increases (\$5000/month) and an owner wanting to move in another tenant. When Reruns went looking for another space in Davis they were told that the available locations were not zoned for their type of activities. What kind of zoning code excludes non-profits that provide affordable clothing? By word of mouth I heard that the City's response was, "Do you know anyone on City Council? That would help." Reruns is currently looking for a place in Woodland where the lease will be almost half and the business atmosphere is friendlier. With their move Woodland will have three times as many thrift stores as Davis. But more than that, Woodland caters to the needs of its people. Even though Woodland's population is less than Davis', it sustains Wal-Mart, Target, Pearson's, Mervyn's, Big Lots, Dollar Tree, Dollar World, JC Penny, Marshalls, a soon-to-be Ross, and others. Residents in Davis must drive to Woodland any time they need something they can't purchase at a grocery/drug/specialty store. These are unnecessary trips that contribute to air pollution. Davis is afraid that chain store such as Wal-Mart will kill the local business economy.

but Main Street Woodland has few vacancies when even more chain stores are added.

Woodland has diversity and competition amongst chain supermarkets with a Raley's, BelAir, Super Saver, Food For Less, Albertsons, Grocery Outlet, Nugget, and a planned Safeway. Davis has Albertsons, Safeway, Nugget, and Food Fair—about half as many distinct names. Thus, Davis residents are more dependent upon fewer corporations for groceries. Woodland even has more small ethnic and independent "Quick Shop" markets than Davis. Woodland's Main Street has a diversity of antique, western ware and army surplus stores, and diners. Having accomplished all this without having a University in town with a smaller population hints that Davis has a management failure. Davis believes chain stores like Target are "small business killers" when it is their own policies that are small business killers. The City Council's central theory for limiting development is to prevent sprawl and unplanned growth. Woodland, with all of its amenities, has grown slower than Davis from the 1990's to present, according to www.idcide.com.

Continued on p.17

■ Davis allowed the historic Aggie Hotel to be torn down with condos replacing it. A building at F between Second and First Streets was torn down just to make room for storing dumpsters. On F Street the most ironic mural appears on a wall — common working class people in a comfortable 50's-looking diner enjoying themselves. No such diner exists in Davis so we have to reminisce with a painting. The lady in the mural is smoking a cigarette in the diner, a violation of Davis smoking ordinance. I'm surprised the painting hasn't been edited for my protection; I might get some ideas.

■ Downtown Davis is becoming a joke. It's a bunch of banks, and real estate and title

called Level of Service "F" ["LOS F"], the worst traffic scenario. The neighborhood association is not thinking of the people who commute and cannot afford to live in this neighborhood; they are solely concerned about how they don't like four lane roads near their houses. LOS F is ok when it aids their agendas but not ok when it is attached to traffic from new development.

The problem with certain homeowners is they want to turn Davis into a monoculture that exists to serve their own needs, which are: 1) maximum safety, even if it means taking away personal freedoms and privacy of others, 2) maintaining of gradual increase of home prices, which means "chase student populations out" since they do not maintain suburban lifestyles (growing a lawn as a hobby and getting to bed by 9 pm every night), and 3) making sure the police force stops any type of party or anyone from having fun which place home values at risk.

For those reading this article that live outside Davis, Davis does not suck. I've only focused on the neglected negative things to bring attention to them. Davis has good things like bicycle transit and the Co-op. Davis is renown in scenester circles for amazing house shows. Bands from Portland try to play in Davis over Sacramento due to the legacy. The music scene is underground in Davis. Campus has also put on some good shows in the recent past. In addition, there have been many mellow cops I've run into here. If I were to "do it over again" I would nevertheless choose UC Davis over the other UC schools because of the tight-knit student community here.

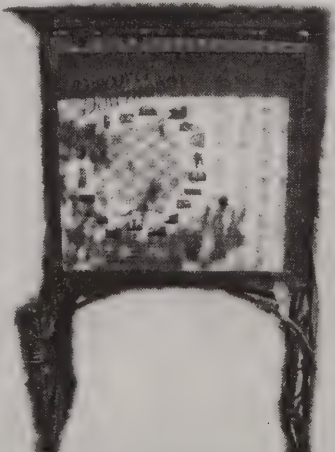
However, if you're not a student, Davis is a great place if you make over \$120,000, pregnant, or want to argue over having peace and quiet. Buy into it and you can sit around, patting each other on the backs, saying "Isn't this great? This is a safe place for my family to breed." I know this is a cynical viewpoint, and of course I'm just joking around a little for laughs. Homeowners and students should work together to share this town. It must start with the city reaching out and determining the student's needs and bringing in students to co-author measures to promote mutual benefit.

■ Title companies, realtors, and psychiatrist offices don't need to take up space that retail, restaurant, and entertainment could utilize. These self-serving office complexes allow the professionals who own houses nearby to walk to work downtown. Now what if someone wanted to lease a place for a club or a bar? I could imagine every Davis homeowner teaming up with the cops and the city council to defeat that. Afterwards, the space would be turned into an escrow office, "mother and baby" store, or a psychiatrist's office. If you don't believe me, look at the downtown directory on G Street; the largest list in the directory is under "Mental Health". Having a directory that lists "Mental Health" on a sign that exists to direct visitors to downtown attractions explains a lot about the people who run Davis.

■ The neighborhood association in one part of town (where I live) enacted exclusionary daytime parking where at first only one person per household was allowed to buy a permit. Permits can be purchased in exchange for payment to the city. The permit parking spaces now are continuously at least 50 % vacant—a waste of badly needed parking. I now have to park a block away from my house. Additionally the neighborhood association is pushing to transform Fifth Street—the main arterial street in Davis—from four lanes to two. Fifth Street is already clogged with traffic. As a Civil Engineering student who studies vehicle transportation myself, this would severely impair traffic, turning the route into what is



Mural on F Street reminiscing the past.



Downtown Davis Guide, G Street

"Zoned Out" continued from p.16

Woodland is not sprawling out of control, either. Including industrial areas (which are nonexistent in Davis) Woodland's total land area is less than Davis. Of course Woodland's population is smaller than Davis and logically less dense, but Davis' great population density is from the student population, not the ruling-class suburban home population. Roughly a third of Davis is between the ages of 18-24 (student age), with many of those residents living in two to three story apartment complexes.

Davis is following a dangerous precedent for limiting business growth. Natural growth allows for filtering-down of commercial properties as the properties age. As seen in Woodland, small mom-and-pop markets start up as larger corporations move on to modernized properties. In Davis, this trend is hampered. When commercial development doesn't occur on its own, a limited amount of spaces will always exist. The only entities that can push through development laws are those with money and lawyers. A small business such as Reruns does not have the big money to push things through the City Council and it's attendant bureaucracy. The City simply says "no" and the business has no choice but to move to a place like Woodland. Big box stores may not have a chance, but other chains like Borders, Starbucks, and OfficeMax may have the money to wear on city council. Otherwise, your business must cater to higher-end goods and customers like exclusive dining, wine stores, whicker basket outlets, and hair studios.

We've heard some of the problems, but what are the solutions?

- Expand downtown into the corporate yard adjacent to L Street. Move the corporate yard. Convert the warehouse structure into a semi-permanent farmer's market with a variety of permanent private vendors selling goods, such as Roseville's Denio's Market. Use the rest of the land to extend mixed-use planning on a pedestrian-friendly small street grid pattern.
- Partition the old Hunt-Wesson plant into low rent commercial areas for small business and artist/practice studios.
- Allow students on campus to vote in city elections, as they represent a massive chunk of the population that uses the city. It is ridiculous to think the students are going to subvert the city government when the Regents of the UC have allowed ASUCD to responsibly govern campus-related matters for years. Lines drawn currently for those whose can and can't vote are equivalent to political gerrymandering.
- Use science and reasonable growth studies to consider the population's needs for planning decisions rather than knee-jerk reaction to "sprawl".
- Sponsor entertainment in the form of progressive live music and clubs by working with local artists and promoters to find venues—and I'm not talking about the good-time family jamboree band at the farmer's market or something. Noise levels outside these venues should be flexible on weekends. Giving students something to do would drastically cut down on the amount of parties in residential neighborhoods.

The Varsity Theater, which remains unused, could be utilized for entertainment purposes.

■ Davis needs to understand that development is inevitable. Instead of tacking on expensive single family tract homes in suburban neighborhoods every few years it must redefine the zoning codes to:

- **Grid-street development and narrow streets.** Who needs anymore blacktop cul-de-sacs, which serve very little transportation usage, and curvilinear roads that go nowhere? Get rid of ngly sound walls and subdivision partitions.
- **Mixed use development.** Not houses "here" and businesses "there". Integrate them, eliminating the need for huge shopping centers with expansive parking lots. Put the parking under the entire complex for bigger stores; have the city pitch-in for this.
- **Get rid of further development that uses the standard definition of single family home.** That is, one/two story stucco box with lawn strip and garage in front and 10 foot deep backyard with a privacy fence around it. Small lawn strips are useless in our water-deprived climate when they are just for show. Build two and three story row houses and three and four story condos and apartments. With the saved space make common open green areas.

■ Lay off on noise violations. Let the students be students. Noise violations shouldn't be handed out to students before 10:00 pm on weekends if the situation is controlled.

■ Encourage businesses downtown that bring in foot traffic (retail, restaurants, bars, entertainment, art, etc) rather than offices open 9-5pm. Move the offices to office complexes.

■ Encourage businesses to stay open late downtown. This move is good for local business. Instead of residents making trips to supermarkets and chainstores at minimalls and going back to their houses, people would "hang out" in downtown and spend money there.

■ Repeal the open container ban. Isn't it ironic that a city that prides itself on liberalism stands on taking freedoms away from citizens just because local authorities desire it? How about more curfews? Random searches? Sure, those will make Davis like .05% safer but is this how a free society deals with these matters? Open containers weren't even a problem in the first place.

■ Allow taco trucks from Woodland to sell burritos in Davis. For a California town, Davis has one taqueria located downtown (Chipotle and Taco Bell don't count), which is a pretty skewed statistic. Obviously downtown leases are too expensive for authentic taquerias to move in.

KDVS is pro-Davis. We are open to run public service announcement for the Davis community free of charge. Within our by-laws it states that non-student members of Davis are able to volunteer for the station, and be on the air; these people are an important part of the University community even though they are not affiliated with the University directly.

Interviewing BUTCH Vs. FEMME- This band is from where?

By Jeremy "Remy" Newton

Dixon isn't exactly a bustling metropolis with a thriving art and music scene. Outside of the Dixon Mayfair, which featured the likes of Willie Nelson and well...Lynyrd Skynyrd, not much else happens in Dixon. It is the quintessential small central valley town. You know- everybody knows each other? One might say that the annual festival celebrating pinball- The Pin-A-Go-Go- is Dixon's most unique cultural attraction. Can legitimate activist punk rock exist in such an environment? No! Wait a second... Maybe it can! Butch vs. Femme is proof of that. So what do feminist gay small-town punk rockers have to say to the world? Can music that's NOT bad new "Country" or forgettable "Classic" rock come out of Dixon? Read on to find out!

A few notes: Kim Aparicio and Travis Cook make up Butch Vs. Femme. The band formed in January 2004. Kim plays drums. Travis plays keyboard. They are not a traditional rock band in instrumentation- there is no guitar or bass. They have plans to release a full-length album in 2006. They are currently seeking a label to help release and promote the album. This interview was conducted via a well known online chat service. Travis leaves midway through the interview to handle business...or something. More information at the band's website: <http://www.butchvsfemme.com>. The interview follows.

Jeremy: How did you two meet, and what was the catalyst for starting the band?

Kim: We met through my best friend, who is Travis's sister, Andrea. But we made our first connection as friends through not gr8 types of music. We both loved Bikini Kill so we had a lot in common.

J: Awesome! Bikini Kill. What about their music did you find interesting?

Travis: That she [Kathleen Hanna] actually had something to say. It was music with a cause.

K: For me it was seeing a strong woman front an almost all female band. Kathleen Hanna was very strong and was a big inspiration to me and I'm sure a lot of other female artists. And to this day listening to her voice still gives me chills.

T: It was awesome to hear a woman come across with such strong messages about women's liberation, independence from men, bringing about awareness of incest, and

constant subservience that some women have to endure.

J: That's really cool. So both the music and the message influenced you. After you guys met up, and found out that you enjoyed similar types of music, how did you make that next jump and start playing instruments, practicing together, etc.?

T: I didn't even play music back then- all I did was play the bass a little bit but a year after we met I started to play the keyboard. I had no idea that Kim was in a band and musically talented. So I spent many nights in my room recording my corny keyboard beats while masturbating...

K: Don't ask, he thinks it's funny.

T: ...in the hopes that the next day I can show Kim what I came up with. But I knew that Kim would appreciate it. **J:** Hal So masturbating and recording keyboard beats is somehow a part of the same process?! That's terrific... and disturbing... I mean... in a good way. I could have sworn that you two were musically trained. Do you guys have any experience with marching band, piano lessons, etc? Or is it a self-taught sort of talent?

K: Hahaha! Travis is so crazy. We are both self taught believe it or not. I learned a lot of my drum techniques from Janet Weiss of Sleater-Kinney and Travis adopted Wynne Greenwood of Tracy and the Plastics. But I totally changed my style when I met Travis. We challenge each other to play differently almost all the time. I never knew I could play so fast!

J: It's always fascinating when a musical project comes out of a rural location such as Dixon. How has the small town setting influenced your music, as well as the message in your music?

K: Surprisingly there are a lot of bands that come out of Dixon but they all seem to sound the same. There is this horrible trend of bands coming out when a certain style of music is really popular. For example when I was in high school hardcore was popular and so 15 bands would form in like a week all playing hardcore music! So I was around a lot of people who seemed to mesh together although they were in different bands? So at least for me there was this subconscious itch to make something different.

T: Growing up gay in Dixon has definitely influenced the message in our music. It was hard for me because I was constantly picked on and didn't really have a lot of friends that I could talk to. So issues of dealing with isolation and being afraid of loving another man because of insecurities

have made great material for writing songs.

J: What is the song writing process like? Does the music or words come first? Lyrically, where do your songs tend to go? Are they more political such as "Butch Ass Burden" or do they reflect a more personal side such as "Sorry About the Heart Attack?"

K: We like to talk about current issues. Then all of a sudden Travis will jump behind the keyboard and starts busting out a riff. He does most of the writing.

He usually goes into these hibernations and then a week or so later he will come out with a set of songs. Like last summer I went to Hawaii for ten days and as soon as I came back I got a phone call from Travis- "Kim, I have new stuff!" So that's when he showed me tons of stuff. Only "Homophobia", "One Day Prophecy" and "Sorry About the Heart Attack" survived that wrath of Butch Vs Femme. So the songs come first and then the lyrics. Travis likes to sing a lot when we jam but at first he sings gibberish to try to find the melody and then he puts lyrics to them.

T: I write a lot of songs that have to do with politics, issues within our society like in the song "Planet Holiday" I sing about cutting down our trees for industries, and corporations that will destroy our environment. Songs like "Sorry About the Heart Attack" are about me loving someone and the barriers I have to fight within myself and society to love another man and for it to be okay. There is one exception which is our "epic" song called "White Rhino" which is basically about addiction to cocaine. We modeled the song after a user's high and lows. Then we end it with the lows overlapping the highs into a huge disaster.

J: I see. You have plans to release a full-length in 2006. Is this song writing style something that you plan to take into the new album? Have you started the process of writing the album? What can we expect, and how does it compare to the music you have already recorded?

K: I don't think that we will take it up for the new album. We definitely want to try a new approach in writing but since we have gotten back from touring we are both really tired and taking a little break right now. But I think we can both feel the withdrawal of playing music. We want to be able to come together and come up with something totally crazy and original. I think what we really want to do is focus on our sound. We definitely want to portray our live sound in the recording process. We like it loud, distorted, noisy, and energetic. I think that songs will come from that. I definitely want to take our time on this one. But if we come up with a new song we are not afraid of playing it at a show! I want to explore more of the darker side of our music. The music that reflects our influences like The King Cobra and Two Ton Boa...eerie and dark. That's what I like.

T: But I keep telling Kim that we can't forget the brighter side of our music like our new song that totally rocks! It's "happy", danceable, and rocks at the same time!

K: "This Summer", our accordion song is definitely what I want to go towards. It's so dark, eerie, and dynamic. It gives me chills every time we play it.

J: Oh yeah, the accordion song! I know that you have added the occasional use of the accordion to your sound, but do you ever plan to add any conventional instruments such as bass/electric guitar, etc? Maybe even new members?

K: Only if the right one comes along! We are happy with the duo thing so we don't put too much effort into finding the third or maybe fourth person. I was thinking of adding a stand up bassists or cellist.

J: Well, there is the aspect of adding on a bassist/cellist for the album and not for live performances. Are you guys going to go for that live sound that you have on the album, or for something more studio-like?

K: Yeah, that's why I'm kind of on the fence about adding a cellist. It will add a different sound that would be great for the recording but iffy for live performances. I really like Sleater-Kinney's new album "The Woods." It's so noisy and energetic I think it's the only album that can really portray their live sound. I want my drums to boom and Travis wants his keyboards to rumble the speakers. Fortunately my brother, Kevin, is going to record us and he understands what sound we're going for so we're going to play around with it until we find what we like. Plus, we're going to work on the dual voice thing... the conscious and subconscious...

J: That's really cool. Where are you guys going to record at? Studio? House? Basement?

K: We are recording at a rehearsal space. Although the basement thing sounds good. Andy [Pastalaniac], the sound engineer for [KDV's] Live in Studio A, put Travis's amp in the hallway and it sounded really good! I think it's a path we might want to venture out on.

J: At your LISA performance, I noted the amazing keyboard that you use, as well as the drum set. Tell us more about your set up!

K: Travis plays on a Yamaha DX7, which he holds up proudly! He prefers playing through a bass amp because of the natural distortion it produces. I think the amps made for keyboard are a little too clean for him. And I bang on a 1969 Ludwig Standard Series set. I got it from a collector for a sweet deal! He almost shed a tear watching me drive away with it! I want to add an 18" floor tom and hopefully a double kick soon. But first, I have to practice my singing!!! Oh and the accordion we use is from the 1970s.

J: Did you enjoy your Live in Studio A experience? Andy P. is a quite an engineer.

T: Yes! If only we showed up a little sooner! Haha! For some reason we like to do that to ourselves. We are trying hard to get to shows fifteen minutes before we have to be there. Getting there at the exact time isn't cutting it for us anymore, too much stress.

K: Too much stress for me! Travis is always relaxed.

J: The differences come out! What are the personality differences in the band?

K: When it comes to Butch Vs Femme I have the "Type A" personality. I'm always stressed out outside of BVF so being in the band increases my stress level to 100%. I

don't really take no for an answer. I mean, if I want to do something I'm going to do it and sometimes that means being a bitch! I'm extremely competitive and I want everything to be the best! But thank god for Travis as he totally balances me out. "It's okay, Kim!" is the common quote you will hear from Travis. Travis is more relaxed and easy going. If it doesn't happen now then it will happen later on. He's an "everything happens for a reason" type of guy. But together we work well together and we find the same things are funny.

J: Okay, so I guess that makes it a symbiotic sort of relationship. Not too bad for a band. And without all the fuss of a guitarist and bassist! Who needs them?

K: Exactly. Unless they totally want to get his or her head ripped off!... No, I'm just being dramatic! But little quarrels may arise because like I said sometimes I don't take "no" for an answer!

J: Haha!

K: Travis needs to stand firm and say, "NOOOOOOOOOOOOOOOOOOO STOPPPPPPP!!!!"

J: Just recently, you guys went on a summer tour, with stops in San Francisco, Olympia, and Portland. Any highlights? Did any bands that you played with really impress you?

K: Oh, we love Portland and Olympia! Um, this relates to the question about personality types- we both love to primp ourselves up so before we left on tour we were like, "Oh yeah, we don't care about sleeping in cars! We can go without showering! No problem." But low and behold we needed to shower every day. I mean one day in Olympia we did spend time in the car but the next day we were so grumpy that we decided to sneak into Evergreen State College and shower in the locker rooms. But my friend Rachel let us stay at her apartment for 4 days in Portland and the rest we stayed in hotels so we were pampered suckers. The kids in Olympia impressed us the most. They were so into the music it's crazy. I think our Olympia crowds were the best because they were not afraid of shaking their tail or showing their appreciation to a foreign band. But as far as bands go...um, we liked Sweatband from Seattle,

Performed any cool shows around here?

K: We like Eat the People, Velvet Fury and a few others. We are still working on exploring Sacramento. It

"We don't want to be known as 'that queer band' OR 'that Dixon band.' We just want to be."

seems that venues find a hard time putting us with other bands. Oh, and we enjoyed Choadbot! And the Common Men! They are an "up and coming" band from Dixon as well. J: Oh no! Not Choadbot! And yeah, house venues and bar/coffee shop venues seem to be changing day in and day out. It makes more difficult when putting together shows with all of the change. The Common Men? Cool. Has BVF influenced any Dixon kids into playing music?

K: I think so. I'm actually not sure but my sister, Katrina, goes to the high school and is a proud supporter of Butch Vs Femme so she wears our pins and stuff. Other kids harass her with questions like, "You like Butch Vs. Femme?" "How do you know them?" and Dixon High is starting it's Gay Straight Alliance (finally) so we might play there during the school year.

J: How are you guys involved in the queer community? I know that you are involved in some Dixon/small town specific organizations. Tell us more about them.

K: Well Travis is starting the Legion of Dixon Punks which is an organization trying to get a venue for the kids here in Dixon to enjoy good music and be able to express themselves. Like I said before, there are tons of Dixon bands but either they can't get out of Dixon or never think that anyone outside of Dixon will listen to them.

So starting a small venue here will help them gain the courage and what not to get out there and do something. Plus Dixon is so small there isn't anything for kids to do but drink and do drugs and occasionally do homework! But this place is going to be queer friendly. As for myself, I am doing Cheer Queens which is a little showcase promoting queer musicians. I'm originally from San Francisco and there are so many things going on for gays, women, and other minority groups that it has inspired me to do the same. For example, Tina from Femina Potens (based out of San Francisco, <http://www.feminapotens.com>) does a once a month showcase called "Rock Out Without Your Cock Out" and in order to play at least one of the members has to be female. So it's cool.

J: Awesome. Are there ways that people can find out more about the Legion of Dixon Punks and Cheer Queens?

K: My e-mail is the_hot_rocket@yahoo.com, so people can e-mail me and let me know if they want to play. I mean, I'm hoping to do all kinds of music... like have acoustic night, hardcore, punk... everything. And legion of Dixon Punks in on Myspace: <http://www.myspace.com/legionofdixonpunks>.

J: Excellent. Here's a tough one! Often times, queer friendly acts (think Ani DiFranco, Sleater-Kinney, Team

Dresch, etc.) develop a very singular following (i.e. majority queer following). I guess Ani and SK have moved beyond this to some degree with their current success. Is the message in

your music for everyone, or are you striving for a particular audience?

K: Oh man! I was just thinking about this the other day. I was thinking about how I want everyone to like our music and right now we've been totally, "We are Queercore!!!!" is a little much because it might turn off some people. Just like anything, if you're so into promoting it then people might turn away just because they might think you're putting on too much pressure OR that they might not relate and therefore it's another turn off. But I definitely want our music to be music. We don't want to be known as "that queer band" OR "that Dixon band." We just want to be. And we are going to try to slowly veer ourselves away from that. But we are so excited and want to promote queer positivity but maybe we can do it in a less "WE ARE QUEER... WE ARE HERE!" sort of way. We are really quiet people and I guess our music is our way to yell and speak our minds! But Sleater-Kinney got the rap for being riot grrrl and they hardly ever refer [to their music as] riot grrrl. If anything they were influenced by riot grrrl but they didn't help form it. Corin Tucker was in Heaven's to Betsy and she admits being apart of the riot grrrl movement with THAT band but not Sleater-Kinney. I don't know, I want to be more than just that queer band. We have so much more to offer!

J: I agree! I think your music is something that anyone who likes good music can get into. Some bands stay put in the small town they were based. Others move on to more metropolitan areas. You plan on staying in Dixon forever?

K: I hope not! We've been playing with the idea of moving to another town together. We really like Portland and Olympia...so, I don't know! I wanted to move back to San Francisco this fall but things are going so well with Butch Vs. Femme that I want to stay here and ride the wave. Dixon isn't that bad! Right? But we do have bigger plans, I mean Davis kids might not see us for a while mostly because we want to explore other cities like Fresno, San Francisco, Berkeley... I mean the list goes on.

J: Well, good luck with your decision. Dixon-centric question:

Ever make it out to the Dixon Mayfair, or the Pin-A-Go-Go?

K: Yeah! We wanted to play the Mayfair but I've never heard of Pin-A-Go-Go. Hmm, I'll have to look into that!

J: Oh yeah! They have it every May at the Dixon Fairgrounds. This organization brings about 60 or so pinball machines, and you pay a flat fee and play as long as you want! K: Hahaha, oh man, I'm so there! I like pinball. I'll have to check it out! J: And now the last question! How has exposure to music through KDVS influenced your sound? Has this little radio station exposed you to music

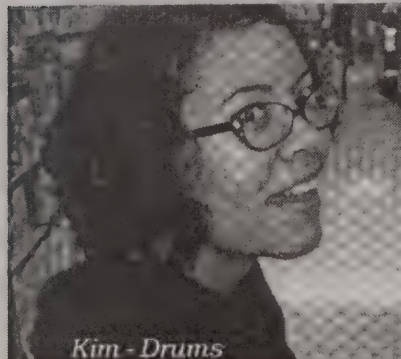
that otherwise you may not have known about?

K: Oh man, I love you guys!!! Butch Vs Femme was just a little Dixon band but about a year and a half ago we stepped into the office of KDVS and we were flipped into a pretty well known local band. I mean, at shows on numerous locations we have been approached by a variety of people who work at KDVS asking, "is your CD at KDVS?" "This needs to be on KDVS" And Mick Mucus is almost at every show and asks us to play at his July 4th BBQ bash. I mean he is so supportive it's not even funny! Hold on, let me break out the Kleenex. There are a lot of people like Heather [Klinger], Mario [Solis] and tons of others who are so supportive. It's amazing!

K: Oh wait...I'm making my acceptance speech while you're asking me for what music we have been exposed to... Okay okay...here it goes again!

J: All of this goes in unedited! :) K: When I was going through those awkward years of high school I listened to a lot of KDVS. I use to tape shows and listen to them over and over. I found out about Society's Disease (this is the only band I can think of right now) and other local bands. I definitely found my appreciation for underground music. I mean sometime I can just tune in and listen for hours and totally be into it. I'm glad that this radio station exposes people to different types of music. Sometimes it's off the wall, but nevertheless it's refreshing.

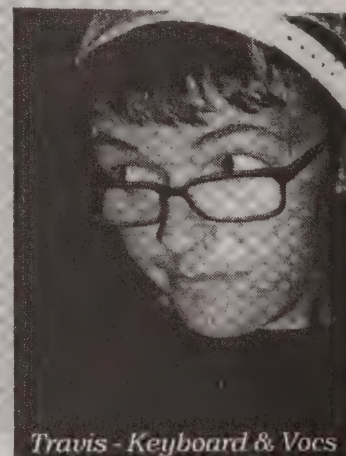
Butch Vs. Femme's live show is also refreshing. Check out their show schedule at <http://www.butchvsfemme.com>.



Kim - Drums

Romanteek from Olympia, and some of the others.

J: Awesome. Do you guys dig any Greater Sacramento area bands?



Travis - Keyboard & Vocs

Jeremy "Remy" Newton co-hosts Get Off Your Mustang Sally with Erik "Ed" Nottle. Catch it every Monday nights 8pm-10pm.

Live in Studio A airs every Thursday night 11pm-12 midnight, and features local and touring bands live in the studio. Past performers include Matmos, Pavement, the Intelligence, and Karate Party. Recent performers include Jennifer Gentle and Sunburned Hand of the Man.

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EVERYTHING IS ALL FUCKED UP AND WHAT NOT

Brandon Bussolini

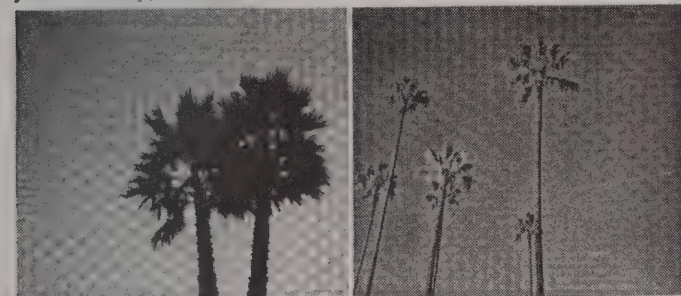
As deliberately analog as humanly possible: "my dad has a cigarette case in his cowboy hat; but he doesn't smoke."

Visual analogs abound as well; it's less the lightbox-illuminated polaroids of American Apparel than the thickly sepia photo of your uncle with a bandolier and drugslack fierce eyes residing in a place of honor at your aubelita's house. That sort of deliberate anachronism (see the trust-funded Flying Burrito Brothers).



To twist a quote from Genet: the images in this music are in the desert, and it's in the desert we must go to look for them (those ferrous clumps of soil exposed in Santa Clara gardens). A glossy-leaved houseplant, articulated in a way that challenges you to conceive of a nature in which it could exist, reigns supreme in the frame. Despite how much the photo has faded (as if it had been left on the dash of an abandoned Valiant for an unspecifiable period of time), it retains a hyperrealistic sheen that distorts. A mug, stackable and far too thick, rests on a formica countertop, yellow on the outside, lighter yellow on the inside.

This is shameful. Your dad is obviously coked up. He's wearing a yellow tanktop, not bad in and of itself, but there's something about it



that suggests it smelled unbelievably bad when he put it on, like that obscene, diarrheal odor that old tools develop in a sealed ziploc bag. Big beard, so he looks chubby (this is probably Superbowl Sunday). Something in the background which the camera's flash pretty much obliterated. Looks like a brown loveseat, somebody with a tepid beer and glasses slouched there, an underappreciated family friend that you know from a business card. Your house, before you were born.

Two things that deserve equal immediate attention here. There's a cement truck in this one, its mixer shaped like a big huge football. Out of the driver's side window, against the red door there are five fingers played out (confirming a fine wax job), connected to a thick, unmuseled arm somehow suggesting spousal abuse and drinking bouts ending with shitting one's pants.

Nostalgia, as Yoni once said to me, for something that's never happened, something you've never seen (*le jamais-vu*). Collective memory atomized and reconstituted, making the familiar strange, or the strange familiar. Whichever.

Sounds coming from the outside of recognized geography; a refusal to situate oneself in either half of this lazy binary (suburban vs. urban spaces). "I never found my favorite city."

You learn so much about a place by going to a flea market or a 99 cent store. The texture of things, how time has done work on them in this intense, submerged way. Here is music I could imagine being piped throughout Capitol flea market at an almost subaudible level, like *Music for Airports*. But if Eno's work was meant to pacify people

boarding flights, to assuage such an intense feeling of mortality, Eiafuawn's would, in this intensely terrestrial setting, imbue a sense of mnemonic fragility and possibility. A different sort of flight. Birds in the ground.

[Resources:

<http://www.thepixelroom.com>

<http://www.eiafuawn.com>

<http://www.thestaticcultlabel.com>

Eiafuawn's "Birds in the Ground" compact disc is coming out on 13 September 2005.

You can find most of the previous album, "The Modulator Hustle" on the online. Probably from one of the aforementioned sites.]

Interested in sponsoring KDVS programming?

Contact our underwriting director, Joe Finkle at: Underwriting@kdvs.org.

You can also view our rates online at www.kdvs.org

KDVS

14 Lower Freeborn Hall
Davis, CA 95616

Women's Basketball 2005-06 Schedule

Date	Opponent	Location	Outcome/Time
11/12/2005	San Francisco State (exhibition)	@ Davis, Calif.	4:00 PM
11/20/2005	Radford	@ Davis, Calif.	2:00 PM
11/22/2005	California	@ Berkeley, Calif.	7:00 PM
11/25/2005	Portland State	@ Portland, Ore.	7:00 PM
11/27/2005	Portland	@ Portland, Ore.	2:00 PM
12/01/2005	San Francisco	@ Davis, Calif.	7:00 PM
12/03/2005	San Diego State	@ Davis, Calif.	2:00 PM
12/08/2005	Southern Utah	@ Davis, Calif.	7:00 PM
12/10/2005	Sacramento State	@ Sacramento, Calif.	2:00 PM
12/20/2005	Saint Mary's	@ Moraga, Calif.	7:00 PM
12/21/2005	Bethany	@ Davis, Calif.	6:00 PM
12/28/2005	vs. Auburn (Surf n' Slam Tournament)	@ San Diego, Calif.	TBA
12/30/2005	vs. San Diego State or Loyola (Md.) (SNS)	San Diego, Calif.	TBA
01/02/2006	Long Beach State	@ Davis, Calif.	7:00 PM
01/04/2006	UC Irvine	@ Davis, Calif.	7:00 PM
01/13/2006	Cal Poly	@ San Luis Obispo, Calif.	7:00 PM
01/15/2006	UC Santa Barbara	@ Santa Barbara, Calif.	2:00 PM
01/19/2006	Cal State Northridge	@ Davis, Calif.	7:00 PM
01/21/2006	Pacific	@ Davis, Calif.	2:00 PM
01/26/2006	UC Riverside	@ Riverside, Calif.	7:10 PM
01/28/2006	Cal State Fullerton	@ Fullerton, Calif.	2:00 PM
02/02/2006	Pacific	@ Stockton, Calif.	5:00 PM
02/04/2006	Cal State Northridge	@ Northridge, Calif.	4:00 PM
02/09/2006	Cal Poly	@ Davis, Calif.	7:00 PM
02/11/2006	UC Santa Barbara	@ Davis, Calif.	2:00 PM
02/23/2006	UC Irvine	@ Irvine, Calif.	7:00 PM
02/25/2006	Long Beach State	@ Long Beach, Calif.	2:00 PM
03/02/2006	Cal State Fullerton	@ Davis, Calif.	7:00 PM
03/04/2006	UC Riverside	@ Davis, Calif.	2:00 PM

Windy City Blues and the 2005 Chicago Blues Festival

by Angel Child and J.D. Esquire

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The operative words were 'hot' and 'muggy.' We arrived in the Windy City a week before the blues festival to find one thunder storm after another rolling through town. For the next week, one left a trail of sweat dripping as you walked on sidewalks hot enough to cook your dinner. Welcome to summer 2005 in Chicago. In spite of the uncomfortable and variable weather, Chicago has that certain deep soul and class that can't be matched.

After imbibing a bottle of French wine with lunch, we headed to Millennium Park to meet our French blues DJ/journalist friend, Jean-Luc Vabres. We also caught up with Ewa and Andrez, our friends who publish the only blues magazine in Poland. The headliner Solomon Burke was about to take the stage of the 2005 Chicago Gospel Festival (Solomon's latest CD, "Make Do With What You Got," is killer... one of the top ten releases of 2005).

Burke was backed by a huge choir and performed a full gospel show. No blues tonight; this was church. That night was one that we will remember for the rest of our lives. Burke brought his soulful, deep voice to the stage and melded it with a preacher's conviction. The entire crowd was on their feet, hands waving in the air, testifying for the "preacher," while a hundred voices on stage called the angels down. Salvation was at hand. Too bad, though, salvation seemed to pass us by.... must be the taint from the "Devil's music."

After the show we headed south on Lake Shore Drive, down to west 51st street, to a club called Linda's Show Lounge, a friendly place for blues lovers. Good music and great southern cooking. Leroy Phillips held down the vocals while Al Anderson looked after the lead guitar obligations (they were joined by Kenny Hampton on bass and Terry Mason on drums—these guys could be a blues/R & B power trio...). This was south side blues at today's best. Al could play any style of blues, soul or gospel. Leroy has a mellow, deep voice suited for down home blues or gospel harmony, as you desire.

It was getting late, so we headed up north to catch John Primer and Big Time Sarah at Blue Chicago. John can play slide like Muddy; no surprise, given John's blues lineage. Close your eyes and it's 1966 at Theresa's Lounge on the south side. John brings authenticity to his slide work from years being a sideman to the legends. For the past few years he's been getting his due recognition. Big Time Sarah's blues roots go back to performing with Sunnyland Slim. She is one powerful vocalist.

On Monday we headed downtown to visit some friends at one of the blues Meccas of Chicago... the Harold Washington Library's Blues Archives. The Library has one of the most extensive collection of blues materials in the world, including records, videos, documents, memorabilia, personal effects, photographs, and posters. This year we got to peek into the past as the local musicians' union had recently sent over boxes of old documents, such as music contracts, union minutes, applications for loans, etc. The documents chronicled roughly 1930s to the 1960s. We saw contracts regarding legendary musicians (both blues and jazz), names of clubs long forgotten, others just long gone but not forgotten. The musicians' letters had a level of articulation not found today in most writings by high school students—and this was at the time when the union was segregated. One interesting fact is that all musicians, regardless of skin color, were called "brother" or "sister," in the long-time union tradition. A modicum of respect for black musicians was noticeable, and we were left with the feeling that the musicians' union may have been one of the few white institutions that offered a small measure of respect to them. As we left the library we ducked in the 3rd floor gallery where we perused an exhibit of photos, memorabilia and footage drawn from the Blues Archive. "Empresses, Godmothers and Sweethearts: The Women of Chicago Blues" was a fabulous tribute to the contributions of women to the development of the blues in Chicago from 1920 through the present.

We left the Loop and headed up north to another Mecca.... Delmark Records. We spent the afternoon talking with the folks who have recorded some of the most important post-WWII blues and jazz. No doubt the Delmark groove comes through our show loud and clear. An afternoon at Delmark borders on the metaphysical.

Now, if you visit Chicago, you need to hunt for rare vinyl. Besides looking in the Jazz Record Mart (perhaps the largest collection of records anywhere in the world), there are a multitude of tiny used record stores. Our French friends always seem to be lugging around bags of vinyl (you can't leave the records in the car—it's too hot, so you have to carry what you buy!).

That night we headed for the west side... Bossman's Blues Center on West Lake, under

the L. We drove up as Bossman was locking the front door. The band was packing up to leave. Bossman unlocked the door and welcomed us, but said the night was slow so he had let the band go. Since we came for blues, we decided to pay the band to play a set (yes, we paid them...). It was long after midnight when we shut the place down. And we got our moneys' worth.

As we approached Grant Park on Thursday, the first day of the Festival, we heard the refrains of Chicago's own, pianist Roosevelt Purifoy. Roosevelt has appeared as a sideman on many recordings. He has recorded or worked with Jimmy Johnson, Otis Rush, Little Milton, Koko Taylor, Lurrie Bell, Larry McCray, Cary Bell, Otis Clay, Lefty Dizz, Syl Johnson, Mavis Staples, Valerie Wellington, and others. The beauty of the Juke Joint stage, in particular, is to be able to see musicians up close, playing in a rare acoustic setting (solo, duo, or trio). We then made our way across the festival site to the Crossroads stage where we caught the last songs of Tommy McCracken and his Force of Habit Band, a favorite on the north side circuit.

Thursday was also the first of many 90th birthday celebrations of David "Honeyboy" Edwards. Chicago never ever forgets its blues elders. Never. Honey was celebrated during the first act of the evening at the Petrillo Shell. Joining him on stage were four of his longtime friends, Tom Shaka, a gifted guitarist from Germany, Aron Burton, bassist extraordinaire, Sam Lay, the former heart beat of Howlin' Wolf's band, and Honeyboy's longtime manager and harmonica accompanist, Michael Frank. Honeyboy and Michael have been touring extensively throughout the world during Honey's 90th year. After their set we caught up with Scott Dirks, a renowned blues historian and record producer. We left the festival to pick up Tom Mazzolini. Tom is the producer of the longest running blues festival (the San Francisco Blues Festival, now in its 33rd year) and a fellow blues DJ at KPFA in Berkeley. We hit the Dan Ryan Expressway south to a club called "My Friends Place," out on West 108th (the locals call the area the "wild 100s"). We were a little hesitant when we saw the pushers and hustlers out in front of the club. A woman walked by us as we got out of the car and asked why "white people" were in her neighborhood. We didn't take that as an invitation, but once we got past the locked front door (yes, you had to ring a door bell to be let inside) we entered a club reverberating with a jazz-infused soul blues groove, a la Grover Washington, replete with vibes.



Fronting the band was Red Maxwell whose voice was hauntingly similar to that of the late, great King Ernest. We were received like kings and queens. They even passed out freshly popped popcorn to the patrons. It was a very cool place in a not-so-cool neighborhood. Once again we left the club in the wee hours of the morning. Thankfully, our car was still in the same place where we parked it, with all of its windows and tires.... that alone made it a good night, indeed.

Friday morning, like most in Chicago, starts with a good breakfast at France's, a down home diner without the grease. After a filling meal, we drove to our usual premium parking place (we won't disclose all of our secrets), making haste to the Juke Joint to catch Eddie Taylor, Jr. doing a solo set. Eddie Jr. has taken on the mantle of his late, well-loved father Eddie (Sr.). Amazingly, Eddie Jr. has developed both a voice and a guitar tone that resembles his fathers, with the classic 50's signature.

A well known challenge of the festival is that there are usually two or three acts performing on any of the 5 stages (there is also the Route 66 Roadhouse for panel discussions), so there are always critical decisions to be made. We made a mad dash to see Henry Gray who tickled the ivories for the Wolf from 1956 to 1968. The Front Porch stage is by far the most inviting daytime stage because of its extensive lawn area and acoustic and semi-acoustic music. Blues fans arrive early and often camp out. Henry ate up the enthusiasm reflected back at him and played one hell of a set.

The highlight of the day turned out to be the Eddie Taylor Remembrance Set. Two stupendous hours of straight up Chicago blues by the extended family of the man that Chicago writer Justin O'Brien has written, "Taylor helped Jimmy Reed learn to play guitar when they were lads in Mississippi. Later in Chicago, Taylor helped define what became known as the "Jimmy Reed Sound" as Reed's accompanist on sessions which yielded more than a dozen hit records and six Billboard Top Ten entries. He also appeared on many of John Lee Hooker's VeeJay releases and toured extensively with both men. Taylor's solid backup can be heard on classic recordings by Homesick James Williamson, Snooky Pryor, Floyd Jones, Elmore James, John Brim, and others. Known for his impeccable timing and style, he was often called on to shepherd wandering musicians like Reed, Homesick and Big Walter Horton and to give order to potentially chaotic sessions."

It was overheard that the Taylor family was concerned that everyone get their moment to shine but judging by the audience response, their worry was in vain. The incredible cast included vocalist Johnnie Mae Dunson, her guitarist son Jimi "Prime Time" Smith, vocalist/guitarist Jimmy Burns, vocalist/guitarist Larry Taylor, aforementioned Eddie Taylor, Jr., harp player/vocalist Little Arthur Duncan, the daughters of Eddie Taylor (Brenda, Edna and Demetria), the beat of Timothy Taylor, the rhythm of Bob Stroger, Billy Flynn on guitar, the piano work of Piano Willie and the harmonica styles of Steve Guyger. If you closed your eyes, Eddie "Bad Boy" Taylor hadn't really passed from this plane. His heritage and the blues tradition remain alive and well in the Taylor family.

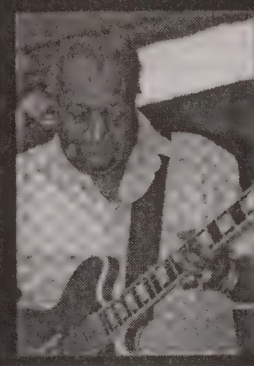
Next up on the Front Porch stage was the duo of Kim Simmonds and pianist Bob Hall. Part of the 22nd annual Chicago Blues festival was a tribute to the "40th Anniversary of the British Blues Invasion" as well as the 40th anniversary of the Savoy Brown Band (this anniversary celebration also included the attendance of others from the British blues scene: John Mayall, his band, their special guest, Mick Taylor, author Mike Rowe, author/producer Neil Slaven and photographer Bill Greensmith).

Friday evening at the Petrillo Shell saw a return of Jody Williams, who made a huge comeback in 2000. He was a well known Chicago blues guitarist during the 1950's and early 60's. He was raised in Chicago from the time he was six years old and his first instrument was the harmonica. As a boyhood friend of Bo Diddley, the two learned guitar together and Bo Diddley later featured Williams on several of his early recordings, including "Who Do You Love." Williams was in great demand and recorded with Billy Boy Arnold, Jimmy Rogers, Muddy Waters, Otis Spann, and B.B. King.

This year was the 95th birthday "remembrance" of Chester Burnett, aka Howlin' Wolf, who was born on June 10, 1910 in West Point, MS. Hubert Sumlin, Wolf's longtime and signature guitarist, was showcased at the Petrillo Shell the evening of the 10th. His performance was aptly supported by Steady Rollin Bob Margolin, Pinetop Perkins, Willie "Big Eyes" Smith, and Mookie Brill (Note: Hubert will make an appearance at the San Francisco Blues Festival this year).

After Hubert's set, we ducked out of the festival and made our way south to Lee's Unleaded Blues, definitely our favorite south side hangout. The place was packed and Johnny Drummer was orchestrating the performances of an array of guest musicians: regulars, locals and a couple from abroad. This is one club where no matter how tired you might be, you're shakin' it 'til closing time.

Each year the Chicago Festival celebrates the centennials of musicians who were born and/or worked in Chicago. This year was the centennial celebrations of pianists Jimmy Walker, Big Maceo-Major Merriweather, and Meade Lux Lewis. In their honor, Bassist Aron Burton kicked off Saturday afternoon with a salute to Jimmy Walker. The set featured Homesick James, Steve Freund, Tino Cortez, Jake



Crosby, Glenn Davis, and pianist Aaron Moore. On their heels came Lurrie Bell's Blues Band featuring his father, Carey Bell. We've seen Lurrie many times over the years and his performance that afternoon (and later at the Petrillo Shell) were among the finest we've ever witnessed. He was 100% on and in total command of his audience. Blistering is the only way to describe his performance (not blistering fast, but blistering with emotion, the down-in-the-alley blues...). The final act for the day, on the Front Porch stage, was the Chicago Blues Harmonica Project 2005, featuring Dusty Brown, Larry Cox, Russ Green, Little Addison and Omar Coleman.

During those Front Porch performances we made a few runs across the festival site, first to see Roland Tchakounte and Michael Ravassat from France (two guitarists expertly blending African polyrhythms and the blues) and to the Crossroads stage to catch deep soul man Latimore (originally from Tennessee, he began recording for Miami mogul Henry Stone in 1965, and his late-'60s Dade singles are solid deep-soul; he worked for Glades Records in the mid-70's and then moved on to Malaco Records in the 80's). Latimore's got the goods (sultry good looks and voice) of a soul man. A stand-up performance.

Chicago pianist Erwin Helfer and his Boogie Woogie Ensemble kicked off the evening's entertainment. Billy Branch and his sons of Blues with his special guests, guitarists Pete Crawford, Lurrie Bell and Steve Freund followed and completely entranced the audience of thousands. Again, Lurrie was the center of action. The emotion drenched leads were so forceful that you had to sit down to take in all in. We sat in awe.

Saturday night was the 90th Birthday Party for Honeyboy. In spite of being held at the roomiest club in Chicago, the Hot House, the party was sold out and it was standing room only. The line snaked around the block. Michael Frank of Earwig Records was the evening's MC, orchestrating an array of special guests paying honor to Honey. The proceedings started with Rob Stone and the C Notes. Sam Lay played both his electric guitar and his steel body National, putting down a remarkable rendition of "Someday Baby." Willie "Pinetop" Perkins kept a vigilant eye on his watch as it ticked towards midnight. He never plays blues on Sundays and that Saturday night it was a very, very close call! Mercy! Pinetop will only play Gospel on Sundays. But that night, before the clock struck 12, we heard down-home blues from Pinetop. Robert Lockwood, Jr. played a tasteful jazz-infused set on his 12 string. Tom Shaka joined in, as did Aron Burton, Kenny Smith, Deitra Farr, Piano C Red, Roland Tchakounte, Michael Ravassat, and Aaron Moore. It was nearly 4 A.M. when we left the club for an early breakfast...

Sunday. The last day is always bittersweet. With a bare minimum of sleep, fatigue had set in. The reality everyone will soon go their separate way across the country, or the world, for another year has also set in. We slowly made our way to see flashy pianist Kenny "Blues Boss" Wayne tearing it up. We also ran into Andrew Galloway, President of Electro-Fi Records, who represents the Blues Boss. Andrew has a heart of gold and takes a strong personal interest in the artists on his Toronto-based label. He told us that unlike other musicians who like to check out local record stores while on the road, Kenny likes to check out fabric stores buying bolts of cloth to have tailored for his colorful suits. Shades of Guitar Slim! We heeded the call of Sacred Steel guitar and took in a set by Calvin Cooke: mesmerizing music that causes one to move without even thinking about it. To close the Front Porch stage for the 2005 festival the mood changed from the sacred to the profane. "Gorgeous George" Stancell, from Milwaukee, took the stage and pulled out the stops. He's got to be Milwaukee's best-kept soul blues secret and one heck of a performer.

It was a south Chicago soul blues Sunday for the opening of the Petrillo Shell that last evening. Miss Jessi and Stan Mosely took turns providing the vocals for Howard Scott and his South Side Review. Bringing the neighborhood soul sound to the main stage was a brilliant move on the part of festival producer, Barry Dolins. Mavis Staples closed out the show (she'll be at this year's SF Blues Festival at the end of September). She still has that wonderful, soul-gospel voice. Don't miss her in San Francisco.

After the festival, we quickly changed neighborhoods, taking the Dan Ryan Expressway north to Armitage, heading for Rosa's Lounge on the west side. You might recall that Rosa's is a family owned lounge, open since 1985, and owned by Rosa Manguillo. Mama Rosa was once married to Homesick James, and her son, Tony, a drummer from Milan, is the godson of Junior Wells. We absolutely could not resist yet another opportunity to see and hear Lurrie Bell, who was joined by Eddie Taylor, Jr., Bob Stroger, Willie Smith, and the now late, great Detroit Junior on the keys (sadly, this would turn out to be the last time we would speak with Detroit). Lurrie was on fire again, this time on his home stage, and we were treated to a rare opportunity to see saxophonist Sam Burckhardt play with the guys.

Morning was coming quickly. After saying goodbye to several friends, musicians and otherwise, we reluctantly headed back to the Loop to drop off our European friends. The sun rose fast and reminded us that we hadn't slept in days....

ROCK N ROLL REVIEWS by TIM MATRANGOLA (SUNDAY NIGHTS) OF RICKSVILLE 2962 10 PM - MIDNIGHT



Garage Beat '66 Vol 4: I'm in Need (CD, Sundazed)

Sundazed continues an impressive run of compact discs with its Garage Beat '66 series. Nicely presented liners with cool pics and a couple paragraphs of each band history. Essential listening for garage heads. It's a first-class account of North American garage tracks in superior sound quality. You've got classics like the Haunted's "1-2-5" and Nobody's Children's crunching "Good Times" alongside previously

unheard monsters like the Groupies' "Down in the Bottom." Also groovy is the pre-Gandalf outfit the Rahgoos track with Peter Sando on lead vocals, from a rare acetate. You won't need to skip over any tracks and the sequencing is smooth. And for those of you who've heard of the Cords (of Back from the Grave fame), there is a particularly amazing revelation here! I don't want to spoil the surprise so you'll have to buy the CD to find out for yourself, he-he!

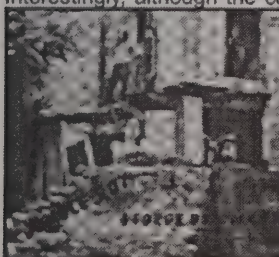
Garage Beat '66 Vol 5: Readin' Your Will (CD, Sundazed)

A nice follow-up to number four, this contains all manner of sixties classics, from the Headstones' "Bad Day Blues" to the Bad Seeds' "Taste of the Same." All terrific, no filler. Many of these tracks may be overly familiar to those who've been collecting garage since the 80s and 90s, but if you never had an occasion to hear the Knight's Bridge or the Human Expression, here's your golden opportunity. The Human Expression blow the lid off the whole series with the two monstrous tracks included: "Readin' Your Will" and "Optical Sound." Garage band music was never better than this. Kudos to Sundazed to putting this out in time for a new generation to (re)discover these gems.



George Brigman - "Jungle Rot" (LP, Anopheles)

Straight outta '75 in Baltimore comes a pre-punk, post-psych obscurity that will clean out your ears at high volume! I mean that in the best way possible. Although comparisons to the Funhouse-era Stooges have been made, it's more like a basement Groundhogs (the UK blues-rock group fronted by Tony McPhee) meets Television and Blue Cheer. And this album has a lot of cross-appeal. Folks into garage, psych, pre-punk, punk, and noisy rock will appreciate this album. Anopheles has seen fit to do the first-ever legit vinyl reissue of this album in over three decades, licensed direct from the artist. Interestingly, although the cover shot implies it is a "band," it's our



man of the hour, George Brigman doing (almost) all the work: vocals, guitars, and bass, on all tracks, utilizing overdubs. He gets a little help from Jeff Barrett and Ron Collier on percussion and harp, but it's one man's vision. And the bulk of it works incredibly well! Of all the tracks "DMT", "Jungle Rot", and "I Feel Alright" are the most astounding. The original has been a sought-after item by collectors for many years, but has remained cloaked in obscurity to everyone else

due to the unavailability of the original. With this much cross-appeal, I would not be surprised to see this limited pressing sell out quickly. You snooze, you lose!

Plastic Cloud - S/T (CD, Pacemaker)

This is a straight reissue of the one and only Plastic Cloud album. It's been said (mostly by psych collectors) that this album is the definition of the "bumble-bee fuzz guitar." That's true because the fuzz guitar is so loud in the mix and sometimes goes on forever. Hey, that's the way it should be! In fact, the album's finale "Civilization Machine" may be the peak of the extendo-fuzz micro-genre, clocking in at eight minutes and fifty-five seconds! West-coast-style sixties harmonies prevail over solid guitar and percussion. Harmonies are breezy and uplifting, a nice balance to the fuzz overload. The songwriting is

conceptual but the delivery is not pretentious. They must have been one tight live outfit! Even the fuzz freakouts are tight!! Originally released on Allied records in 1969, the band hailed from Bay Ridges, Ontario, Canada (according to the psychedelic reference book "Dreams Fantasies and Nightmares" by Vernon Joynson). There is not a single bad track, it's all quite mind-blowing. It's recommended to file this next to your Kennelmus and CA Quintet discs, as one of the more insightful albums of the time, and a fantastic listening experience from beginning to end.



The Merced Blue Notes - "Get Your Kicks on Route 99" (CD, Ace)

Who knew? From our own backyard (roughly speaking) came one of the great R&B combos of the 1960s. This might sound like some smalltime local band, but they played to hundreds, even thousands of fans, throughout the course of their existence in the Valley. In fact they even had a handful of 45's released, which turn up around here from time to time. They had the early 60s Freddie King sound down pat. Essential listening for fans of early Meters and Booker T & the MG's, and perfect for those of us who like to think of ourselves as "local music historians" (he-he). I prefer this material more than most Booker T & the MG's — and coming from me, that's saying a lot, since Booker T beats out 93% of most music of the last thirty years. This one's ideal to add to your ever-increasing load of amazing sixties releases from our area (She, Sound of Young Sacto, the Maze, Oxford Circle, Kak, Public Nuisance, Ikon Records Story, Twinkeyz, etc). You can thank Ace's Alec Palao for this one. It's some outstanding work on the track list, liner notes, and general presentation. All reissues should strive to be this cool. Get your kicks on Route 99 indeed!



The Id - "The Inner Sound of the Id" (CD, World in Sound)

If the compilation name "Pebbles" means anything to you, you are clearly a garage fan. In turn, you would already be quite familiar with the Id's amazingly weird garage/psych track, "Boil the Kettle Mother." This track has always been known for being one of the more, uh, "abnormal" 60s tracks. The sound quality of the old Pebbles compilation pales in comparison with what you get here. The sound is exceptional and it is apparently a band-approved reissue. World in Sound has seen fit to reissue the whole album plus a superfluity of bonus material. If you're a tried and true 60s fan, you may already have the original vinyl LP and probably a 45 or two by the group on RCA. They had that ingenuity that only seemed to exist for a short time in the late 60s. Musta been something in the water back then. It's nice too, that you can play through most of this compact disc without skipping tracks.



The Chocolate Watchband - "Melts In Your Brain... Not on Your Wrist" (2 CD set, Big Beat)

There's way too much to write about these top-dogs of the mid-60s San Jose scene, so I'll just leave it to Alec Palao, Chocolate Watchband fan #1 and writer of the liners herein. There is a large amount of information in the liners and many, many pictures that have not appeared in previous issues of the Watchband's material. Also, for the first time, is a clear delineation of the difference between the real Chocolate Watchband and the "fake" group, which included studio guys and a completely different lead singer that the sneaky producers overdubbed onto certain tracks. Although details like these are best left to the experts like Alec Palao, the music is what most of us are concerned with. For the uninitiated, the Watchband's sound is all over the board, but many tracks like "Let's Talk About Girls" and "Sweet Young Thing" are clearly Kinks-influenced. Their three albums, along with singles, and bonus tracks galore are presented in the best possible way. The most interesting highlights are the re-recordings (believe it or not) with original lead singer Dave Aguilar (who got his vocals booted off the originals of certain tracks by the label). The main one is "Let's Talk About Girls," and it's great to hear an approximation of the intended original vocal. A few extra bars of the classic "Misty Lane" that were not released anywhere else are fun to listen to. So are many of the bonus goodies. And the

psychedelic "era" of the group is quite a trip — two favorites: "Dark Side of the Mushroom" and "Expo 200" were not recorded by the real band; rather they were a Richie Podolor studio band creation. I'm sure for the casual fan, this may seem in-depth, but really it's only the tip of the iceberg! It will take a day or two to finish reading the liners so get a head start and pick this up now! Musically this disc romps and stomps it out in the best way possible. It's certainly a worthy addition to any collection.



Soft Sounds for Gentle People

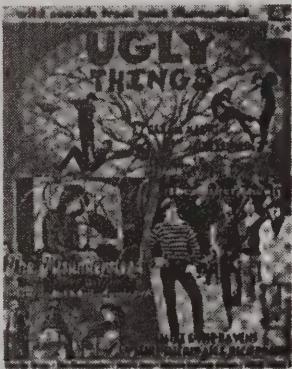
volumes 1, 2, and 3 (CD, Pet)
Soft pop, light psych, flower garage, poppy folk-rock, folk pop... hmmm. Call it what you will, these releases are full of it (er, them) and then some. A nice intro to the lighter side of things from the late 1960s. Many nice hippified obscurities here and good ones at that. To be honest, I was prepared to hate this series, based on the title and the premise. It just seemed like an easy cash-in. Turns out I actually do like 'em after all, and



several repeated listens later it still stands up. Compilations are generally not that great for continual listening, and more of a DJ tool, but these are something to check out if you need a reminder of how refreshing many the 60s pop sounds were. If names like Queen Anne's Lace, the New Hobbits, and the Sounds of Sunshine turn you off, you might be a little too serious for this. Look for new installments in the series too.

Ugly Things, #23 - Magazine, 192 pages

An absolute essential purchase for the 60s music fan (aside from those of you who prefer crapzines like "Good Day Sunshine" and "What the Stones ate for Dinner for the Last Month"). This time it contains a story on Mike & the Ravens, an Ikon Records spread by Alec Palao, the Chocolate Watchband, the Checkmates, Keith Relf of the Yardbirds, Ronnie Bird, and more. There's a big piece on the Belfast Gypsies (post-Them with Van Morrison) and the continued look at the Misunderstood, an epic article that's been for about four issues now, as well as tons of reviews of interesting and obscure releases by a variety of individuals. This is the mag you need to pick up if you want to know anything of depth about the worldwide sixties scenes.



McDonald & Sherby - "Catharsis" (CD, Radioactive)

Recorded in Minneapolis three decades ago, this is predominantly doomy blues-based psychedelia, going off in different directions without going too far into the stratosphere. It's a jammy affair with early Floydian/Doorsy sounds, without copying those "obvious" influences too heavily. "Space Beam" is clearly one of the high points — lots of free space jamming, along with blips and general strangeness. That launches into the 14+ minute track, "Swim Free." This one really gets going once you make it past the first few minutes. This record was originally made in small quantities and the musicians involved would likely be surprised that people are even slightly interested in their album today. Sadly,



the packaging (lack of liner notes, basic back/front artwork) indicates to the buyer this is not an official release, but rather "ahem" a "reproduction." The money made off this project goes into the pockets of the label Radioactive, and not the original artists, as is all too common these days. For actual information about the band, you need go to the official Acid Archives web site: <http://www.lysergia.com/AcidArchives/index.htm>

Mad Dog - "617" (CD, Mr. Nobody)

I was truly surprised at how much I enjoyed this one. Although this hard rock album was released in 1977 (a bad sign), this is clearly much more of a late 60s-influenced hard rock record: think Amboy Dukes, Blue Cheer, Black Sabbath and maybe a little MC5. It's power-trio material, but with a garage punk rock attitude all the way! And it

was actually recorded between 1974 and '76 (not '77) in Michigan — so you guessed it, as with most great music from the Great Lakes area — wild and dirty hard rock! Lots of distortion and a solid punk attitude win through in this massively heavy affair. You DJ's (and who isn't one these days) out there can easily fit this into a set of glam or late 60s hard rock or even pre-punk. The cover is attention-grabbing too — it's an outer-space scene of headless female bodies rising from the surface of a mystery planet with a UFO whizzing by. Cool eh? And it's on Mr. Nobody, a label that's been putting out a mixture of good quality music that fell between the cracks in past decades, from rare theremin records to space guitar instrumentals to heavy hard rock from the mid 70s. Nice work, let's hope there's more on the burner!



Reviews by AJ

Intelligence/Coachwhips - Split 7-inch EP (Omnibus)

Two great tastes that taste great together! Fans of the Intelligence tend to also be Fans of the Coachwhips, so why not bang out a split seven-inch? The Intelligence come out on top in this flipside battle of the bands. The opener "Dating Cop" is a blast of mighty hollerin' and grinding noisy guitar, while "I Have These Pills, But After a While They Stop Working" is a twisted march through a lo-fi haze. The songs are brief, chaotic, and worth cueing up to play again. The Coachwhips' opener "Ring the Cowbell" on the other hand is underwhelming. Oh, it has a good beat, but as a whole the song isn't all that great to begin with and draping their garage punk with layers of scuzz really doesn't help the recording stand out. "Brains Out" corrects this creative misstep by kicking up the speed and creating a call-and-response verse between the shambling riffage and the drive-thru order box vocals, topped off with a screeching ending that speeds up and flares out. Still, it comes off as a little too late to really inspire me with affection for the band. Surely there's no intentional competition with this EP pairing, but putting these two bands side-by-side really makes one look much better than the other.

The Bugs - "The Bugs" (self-released)

Yes, it's yet another two-person guitar/drums combo. Doesn't mean that it'll sound generic, right? The Bugs aim for musical diversity with their self-titled release in order to separate themselves from the pack, so just because you like Duchess of Saigon doesn't mean you'll like this. However, other problems rear their heads. "Hail Sister Bottle" is an alright opener, and in addition to channeling early X it's the best "rocker" on the album. What really mars the record is the band's tendency to rely on garage rawk two-chord vamps in similar rhythms a little too often for comfort; thus, all the subsequent rockers are generally indistinguishable. The Bugs thus seem content to ride out one or two good ideas per song rather than relying on some judicious editing to make a small batch of great songs. Sometimes things really click, such as with the shambling 60's-ish acoustic "Neon Sun" and the wistful instrumental "The Philatelist's Lament." It just with so many songs on the album that are structured so much like each other it frankly becomes a bit of a bore if you're sitting through to listen to the whole thing. You have to wait until the record's almost done to hear "Well...," one of the best tracks on it, yet by that point it seems like forever has past. A decent enough band, but the attempt at diversity doesn't really pan out if all the chords change on the same beat.

Atoms - "Photogenics" (self-released)

This four-song EP by the Atoms is a danceable mix of punky electro and 60's pop melody. Imagine if the Buzzcocks had sex with early Depeche Mode in the B-52's backyard. The songs in general are brief, driving, and dancey as hell (remember back in the early 80's when the "in" thing was that all hit records had to be "danceable"?). "Operator Operator" blasts in with the title sung in a faux-British accent, supported by a woozy bridge section and ends with a crash-out into electronic blips. "Post-Modern Generation" has a hilariously-infectious keyboard riff that gives way to first-generation punk rawk verses and back again. If you're going to mine retro sounds, you might as well play them like a bastard. This CD is the next best thing to owning a really rad New Wave single from 1980.

Young Playthings - "The Young Playthings" (self-released)

With a retro aesthetic that sounds like it was plucked from classic 60's AM radio by some rabid record collectors with a time machine, the Young Playthings deliver a 7-inch to support their case that what modern music really needs is more farsifa organ-playing. The band is content to build their songs on a steady verse, followed by a just-as-steady chorus. Not at all groundbreaking, but it gets the job done. "Heartache: So Into Sixty" has a catchy chorus which leads into a groovin' and repetitive bridge, and ending with a stomping outro. The flipside, "Heartbreak: Lies", has a much more audible vocals than the A-side, which pays off with the great melody sung in the song's bridge; it's subsequently satisfying how the vocals come back in after a tasteful solo. The Young Playthings aren't all that different from your standard *Psychedelic States* comp bands, but it's suitable for those times when all you want is a really fun single or two.

no faking:

FUNK REVIEWS FROM MITCHELL

Right now I'm listening to The New Mastersounds' newest album, "This Is What We Do", and finding it hard to believe that this stuff was recorded in 2005, not 1965. Even harder to believe is the fact that they come from Leeds, England – not exactly the first place that springs to mind when you think of funk. Believe it – in fact, some of the best new funk outfits are coming from across the pond. England is kind of like that annoying friend of yours who you teach how to play guitar, and then ends up even better than you at it. Acts like Sharon Jones and The Sugarman Three aren't quite ready to concede defeat, however – it may not get much radio play, but there IS a modern American funk scene, believe it or not. And who really cares where it comes from as long as it's good, right? If you need to get down, but you don't know what to get down to, give these albums a listen.

The New Mastersounds, "This Is What We Do"

Definitely a touch of the Meters here—as this four-piece grooves their way through 12 tracks you'll find yourself asking "isn't that the guitar lick from [insert classic Meters tune]?" (for example, the first few bars of "Vandenberg Suite", the most obviously Meters-inspired track, immediately call to mind "Cissy Strut"). There's a fine line between appreciation and sorry imitation, though, and the Mastersounds usually stay pretty well on the right side of that line. Slower grooves like "La Cova" and "Land of Nod" offer some variety, mixed in with the more uptempo cuts like "Minx," the standout track of the album with a bluesy feel that you should probably enjoy as loudly as possible. "All I Want (Right Now)" is another highlight (once you get past the fairly boring guitar-bashing intro) – a rock n' roll-tinged jam alternating between pounding power chords and staccato guitar licks. Although not a Mastersounds original, "Tin Drum" (featuring and co-written by Sam Bell) shows off some fantastic percussion – come to think of it, it's tough to find any track on this album without a solid drum break sprinkled in somewhere. Overall, solid stuff – this album isn't going to radically change the face of music, and some of it is admittedly fairly derivative, but it's still a lot of fun.

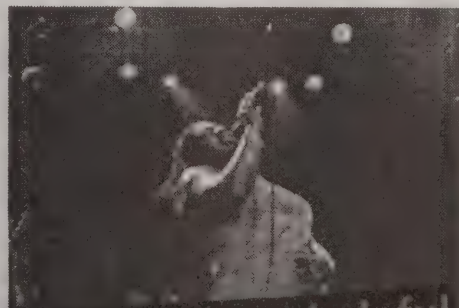
Speedometer Big Band, "This Is Speedometer"

That makes two bands in a row that felt the need to make a fairly obvious declaratory statement in the name of their album. Their next release is tentatively titled "This Compact Disc Is Made Of Plastic." This album reminds me of a soundtrack to a movie that's really bad, but gets watched because the music's so great. I'm not sure what the movie would be about, but I'm fairly certain it would involve people ordering drinks and looking cool in brightly-colored clothes. Not quite as many must-dancers as the Mastersounds album – the vibe here is more laid-back and a little less driving, with the vocal R&B ballad "All I Ever Need" the low point in terms of tempo (although not quality). A few tracks do crack the lounge music/dance music barrier, however – "It's Our Turn" (watch out for the break) and the vaguely Latin-flavored "Episode in Palmetto" definitely bring up the tempo, and "Wait Up" is a horn-powered attack on anybody who just likes to stand there on the edge of the floor holding a beer. Although the song would be fine as an instrumental, The Speedettes give it some added kick with some soulful vocals. "Mullet" is the obligatory "guess-that-Meters-tune" offering that sounds like it could have been recorded by the Nevilles themselves, although that's meant as more of a compliment than a complaint. It's tough to argue with the combination of catchy guitar hooks, vamping organ, and a funky drummer, unless you're some sort of music-hating Communist, in which case you probably argue against that combination with some regularity.



Sharon Jones & The Dap Kings, "Naturally"

Is it soulful funk or funky soul? You be the judge. Actually, since I'm writing the review, I'll be the judge: it's funky soul. The emphasis here is definitely on the vocals – which, given Ms. Jones' obvious talents, is probably where it should be. That's not to say the Dap Kings (the house band of Daptone records) don't get their say in – the musicianship is great, which is what you would expect for a group that spends its time filling out the other fantastic acts on Daptone. As far as records filed under funk go, this one is probably at the slow end of the spectrum. Tempos rarely exceed a trot, with "My Man is a Mean Man" a notable exception. The optimist would say that this just means the great grooves last longer, and he'd be mostly right. "How Do I Let a Good Man Down?" and the cover of "This Land is Your Land" are my personal favorites, and are probably the most likely of the ten tracks on the album to inspire head-nodding. "How Long Do I Have to Wait for You" and "Natural Born Lover" are slower, a little lighter on the funk and heavier on the soul. The rest of this album wasn't exactly what I was expecting – good music, definitely, and great when you're in the mood for a soulful ballad, but I expected something a little different from the group that released tracks like "Genuine" and "Got a Thing on my Mind". I guess everybody's gotta take it down a notch sometimes.



Roots Reggae And Garage Pop Reviews From Richter Atmosphere

Willi Williams "Messenger Man" CD and 2XLP (*Blood And Fire*)

Willi Williams recorded his best known song, "Armagideon Time" for the legendary Studio One label in 1979. Only recently stricken with a relentless obsession for Roots Reggae, it took me until this year to discover "Armagideon Time" on Soul Jazz's 100% Dynamite! compilation. This fall, Blood And Fire jumped in to unleash the cult favorite 1980 debut album



"Messenger Man" by Willi Williams on Compact Disc and Vinyl. Before I read the press release on the label's

website, I didn't even know that the album existed. Once again, Blood And Fire delivers a Roots Reggae obscurity that would have otherwise only been accessible and held for ransom through online auction sites and the walls of record stores. Keyboardist Jackie Mittoo of The Skatalites, guitarist Carl Harvey, who has recorded with Toots And The Maytals, Carlton Davis, and George Fullwood from the drum and bass teams of The Soul Syndicate and Peter Tosh's band, unite to provide the instrumentation for "Messenger Man." Willi Williams' jazzy vocals and the spiritual themes of his lyrics will surely resonate with fans of another producer and artist who Blood And Fire have helped to bring to greater prominence among reggae listeners- The Jesus Dread, Yabby You. "Messenger Man" was recorded at Channel One and Joe Gibbs Studios in Jamaica, and Summer Sound in Canada, yet it flows as one continuous listening experience. As an added bonus, this reissue also includes eight previously unreleased dub versions of songs from the album. I don't hear any cuts that are as catchy or instantly infectious as "Armagideon Time," and the dubs don't explode with the impact of a full on King Tubby perceptual assault. However, when I play each vocal and dub version one after the other, every song dances and fades into a steamy and heady groove. The magic of all the record's subtleties are revealed with each successive listen. Thank you Blood And Fire for another essential reissue!
www.bloodandfire.co.uk

Various Artists - Jack Ruby Hi Fi Showcase CD and LP (*Auralux*)

Along with Blood And Fire, Pressure Sounds, and Makasound, the Auralux label has diligently worked to release obscurities and creative peaks from Reggae's Roots era. On previous releases, Auralux has focused on

specific cult favorite producers like Lee "Scratch" Perry, King Tubby, Prince Jammy, Linval Thompson, Sly And Robbie, and Niney The Observer. For this release, Auralux reissues the Jack Ruby produced Hi Fi Showcase album. This record was originally released on Clappers, a label that helped to extend the Roots sound into the early eighties, at a time in which most Reggae producers and artists had shifted to the more popular Dancehall sounds. Jack Ruby is best known for his production work for Burning Spear's classic "Marcus Garvey" album. I've also checked out Ruby productions on Heartbeat's "Jack Ruby Presents Black Foundation" and "Black Foundation In Dub" anthologies. I must say that I prefer Hi Fi Showcase over all three other releases. This album was recorded at Jack Ruby's and mixed at King Tubby's studio in Jamaica. Although The Iranian Students, Black Disciples, and Crucial All Stars are all credited for supplying instrumentation on varying tracks, the album plays as if different vocalists step in for every song during a single magic recording session. Presented in Showcase style, each cut flows into the dub or DJ version. So essentially, we hear extended mixes of four songs. The most recognizable vocalist on this release is Ken Boothe, and he provides the first song on the album, "Peace Time In The City." It might just be me and my head that's got him stuck in this rut, but I find that the paranoia and emotional intensity of his vocals work best on his Rocksteady recordings. However, each time that the song morphs into the dub version, I forget this minor gripe and drift into mystic version bliss. My favorite song on this release is the Lenox Miller cover of Delroy Wilson's "Better Must Come." What I love about this cut is that it flows back and forth between vocal, DJ, and dub versions, extending the song into a twelve minute long distance celebration. I was cleaning my bathroom this morning when listening to this record, and I had to drop the sponge a couple of minutes into the song to dance around my apartment until it ended! On Hi Fi Showcase we also receive a couple of other songs from little known vocal groups like Earth Last Messengers and The Revelers. Both of these songs help to intensify the bright and slow burning passion of the record. I cite this release and the Auralux reissue of The Upsetters "14 Dub Blackboard Jungle" as crucial reggae listens.

Merry-Go-Round "Listen, Listen: The Definitive Collection" CD (*Rev-Ola*)

Aside from Rhino's inclusion of the 1967 single "Live" on their Nuggets Box Set, and "You're A Very Lovely Woman" on one of the single disc Nuggets compilations, much of The Merry-Go-Round's catalog has been available only on an expensive out of print Japanese import CD, bootleg CDRs sold online, and vinyl releases that were between twenty and forty years old. Rev-Ola has remedied this major injustice and truly released the definitive Merry-Go-Round anthology. All of pop genius Emitt Rhodes' Merry-Go-Round output is included in this set. We score the sparse album version and the mono-with-drums single mix of "Time Will Show The

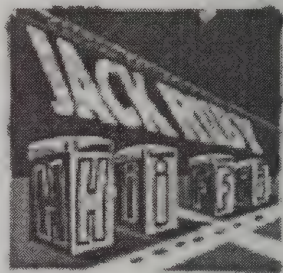
Wiser," a song that British Folk Rock group

Fairport Convention dug enough to include on their debut album. There's also "Gonna Leave You Alone," a song that flawlessly combines Beatlesque melodies with fuzz guitars and garage rock snarl. "On Your Way Out" and "Had To Run Around" are two of the most satisfying folk rock songs associated with garage rock, and neither settle for second rate mimicry of The Byrds, like other singles from that era often did. There are also non album single sides that are presented on CD for the first time. "She Laughed Loud" is my favorite Merry-Go-Round song. The lyrics speak of the common garage rock theme of the fear of being rejected by a girl, but it's the spot on harmonizing, backwards cymbals, and minimal and tasteful piano overdubs that lift the cut to gem status. "Listen, Listen" is fuzzed out post-Pepper garage-pop at its best. This CD also includes all of the Emitt Rhodes "American Dream" LP, which combined songs that he recorded with The Merry-Go-Round and other leading session musicians from Southern California. At their best, songs like "Pardon Me" sound like the garage rock analog of The Magical Mystery Tour. At their weakest, they fall a bit short of the warm, insular, and self produced Power Pop perfection that Emitt Rhodes would achieve on his 1970 Dunhill LP. I'd read that there is about an album's worth of previously unreleased Merry-Go-Round recordings hiding in the vaults. Song titles were even included in the rumor. A cover of "California Girls" was mentioned and does appear as a hidden track at the end of the "Listen, Listen" CD. Since this gives some credence to the story, my only complaint is that one of the unreleased Emitt Rhodes penned Merry-Go-Round songs wasn't included instead. There weren't many garage bands that ended up being able to fill a CD full of high quality original material. For years, I felt that this band deserved a legitimate CD anthology. Their time has come. The Merry-Go-Round have finally received their due.
www.revola.co.uk

Should you be unable to find these or other reggae, psychedelic, or garage reissues at your local shop, I recommend the following mailorder sites that I have received excellent service from:

Ernie B's Reggae
www.ebreggae.com

Bompl Mailorder
www.bompl.com



ABE VIGODA

"Sky Route/Star Roof" LP

(Not Not Fun/Post Present Medium)

After playing in Davis living rooms twice in the last year, these four Chino youngbloods have made a full LP of darting geometric artpunk that's informed by Captain Beefheart and no wave, and it's astoundingly precocious. I wish I could have been their svengali, 'cos I would've commissioned Woodhouse to record Abe Vigoda at the Loft. I have quibbles with the quality of this recording; mainly, I'm disappointed that I cannot hear the snare or bass drum half as well as the cymbals, and that's truly a shame because drummer Reggie has been powerful in live performance. But the songs often do win out, as the dual guitars' angular riffs chase each other around lurching and lumbering basswork that often recalls the A Frames and sometimes the Thinking Fellers (e.g. "Sweater Shield"). This LP is packaged in deluxe gatefold black cardstock that's been sewn at its edges and handscreened.



THE HOSPITALS

"I've Visited the Island of Jocks & Jazz" LP/CD

(Load Records)

This is the fine and fucked full-course dinner following the French-import "Rich People" 12-inch EP appetizer, and it satisfies fans of unnecessary loudness and mayhem. The song "Rich People" makes a repeat appearance here, and it more than fits the title of this album so perfectly. I seriously get pumped when I hear this song. Retire "Whoop There It Is!" or "Who Let the Dogs Out." "THIS" is what jock jams should really sound like. And it all made even more sense when I played basketball with drummer/vocalist Adam Stonehouse. The guy drives to the basket and airs for rebounds the same way he plays drums...like a wild monster intensely focused on achieving complete domination. Sacto legend Chris Woodhouse recorded this at the Loft, thereby adding more pummeling power to Woodhouse's drums which positively sound like cannons during certain moments.



KARATE PARTY

"Black Helicopter" LP

(S-S Records)

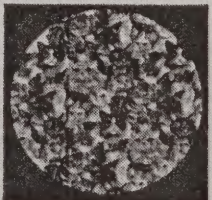
Karate Party were an amazing energetic art-damaged garagey punk band that existed all too briefly in Sacramento in the mid- to late-90's. They played just a handful of live shows, but every one of them I saw was bewildering and great. Karate Party remains my benchmark for live performance seven years and 2000 bands later. Perhaps the craziest show I ever saw was the time when Chris Woodhouse (later of FM Knives) from Karate Party ran off the stage furiously, holding the hi-hat stand like he was trying to joust with it. The tip of the hi-hat stuck me in the chest, and it felt like my right nipple was torn off (it wasn't!). Chris wound up slamming into the back wall with the tip of the hi-hat piercing the drywall. Karate Party made one 7-inch record on the local Moo-La-La label, limited to 300. Its tightly packed grooves and mastering diminished the power of the songs to the dismay of Scott Soriano of Moo-La-La, and now that the legend of Karate Party has spread among fans of the A Frames and the A Frames family tree (Karate Party is like the fertilizer for this tree's root system), Scott ordered the stellar songs of the 7-inch to be remastered and included with a full LP side of unreleased material including some outstanding live renditions and outtakes such as a killer cover of Devo's "Can U Take It." The old songs sound about 300% better! Historic value aside, this is a superbly entertaining LP of scribbly geometrical guitar riffs, gnarly squalls, high-energy beats, and novocaine-mouthed bleats.



SO SO MANY WHITE WHITE TIGERS

12-inch picture disc

(Weird Forest) This was—and depending on the status of their guitarist search, still is—one of the most outrageous party bands you'll ever see. Militant relentless drumbeats, ferocious squalling guitar, and an outta-control 6'3"-in-heels blond bombshell singer who sounds like (what else?!) a tiger. These elements combine on this beautiful picture-disc LP to approximate the collective sound of tire screech and crunching metal in an epic pile-up freeway accident (that you can dance to). Recorded at the Loft by Woodhouse, the pummeling drums sound positively like an automated howitzer. Most songs barrel along at breakneck speed except for the stunning slow-jam "Looking for a Star," a drugged-out dirge displaying Ned Meiners' unexpected subtlety and versatility as a guitarist (Ned is now in the Hospitals fulltime). The two-sided collage of kittycats looks like an entire kennel spinning in a dryer at the laundromat. This is a great fun record that sounds stunning cranked loud. Guaranteed dorm room polarizer of the utmost effectiveness.



ART FOR SPASTICS: TUESDAY MORNINGS MIDNIGHT - 2AM.

VHOLTZ

"Class of 1988" CDR

(self-released)

With the revolving door lineup shaken down to a trio, the sound of Oakland's Vholtz has morphed from jazz-damaged improv noisierock and reverberating layers of moan-wave vocals into a tighter, focused, song-based onslaught. Wild demonic sax skronks retain the free-jazz influence and noisiness, but at the

heart of each of these songs, an aggressive bassline and heavy-handed drumwork forge together rhythms that are oval-shaped yet unshakeable, not unlike Sightings. Ringleader Randy takes the reed outta his mouth occasionally to shout and yell, oddly recalling Jack Kelly of Negative FX. Pick up this 2-song scorcher at Vholtz shows for a nominal fee.

v/a "TREASURE TROPICS" 7-inch

(Not Not Fun)

This little record looks and sounds so great that it must be considered as a candidate for the best 7-inch compilation ever, right up there with "Cleaned Out" and "SF Underground" or even "Earcom 3," which "Treasure Tropics" arguably beats in terms of presenting the widest variety of sounds with the highest quality across the board. The four bands on this EP are among the best representatives of the musical youth of Los Angeles and the musical community supported by the Smell. Mika Miko are a very young all-female band who precociously dare to match the best of all-female groups from the early Rough Trade catalog with their raucous punky energy and delightful sax skronks. Weirdo Begeirde recall

Beat Happening, Abe Vigoda strike with postpunk angularisms, and Hello Astronaut Goodbye Television sparkle with twinkly indie pop,

yet devour every contemporary influence under the sun from Modest Mouse to Einstürzende Neubauten, yet keep it incredibly cohesive and fresh. Despite the differences of styles, all of this music sounds great on the same little record because all the bands intersect on the same creative wavelength of youthful exuberance. Moreover, all of the songs center on a theme of a jungle treasure-hunt, folding perfectly into the artistic theme of the beautiful handmade and lovingly customized cover art which has become a requisite for any Not Not Fun release.

LIQUORBALL live at the Hemlock Tavern, SF
September 3, 2005

As the rare reunion performance of Liquorball loomed on my social calendar for over a month, I often visited the KDVS record library to give a spin to the Liquorball vinyl. The "Fucks the Sky" LP was such an ungodly menace, and the untitled 7-inch on Blackjack was a definitive masterpiece of my own favorite made-up genre of neanderthal scuzzrock. For ten years now, I've urged various friends to start a band with me for the sole purposes of mimicking Liquorball. Of course, around that same time, the band evolved into Monoshock, and they set about to recording a remarkable string on singles and the mother of all rock double-LPs of the 90's, "Walk to the Fire," an album so incredibly divine that any of my feeble attempts at mimicry would certainly doom me to miserable failure. So the focus of my own efforts would always remain on Liquorball. Whereas Monoshock simply ruled and devastated, Liquorball sounded like a band bent on having the most fun at maximum volume levels. Indeed, Liquorball was über-loud at the Hemlock Tavern, but it wasn't nearly as fun as I expected it would be. Liquorball played a plodding and sometimes tiresome but overall tremendous jam for just over an hour. Within five minutes, the bassist wrecked three of his strings and played the last hour with one string. The drummer—perhaps on loan from the most ordinary of East Bay punk bands (judging by his uniform and haircut, if I may be so superficial)—was incredibly hard-hitting, but he really only knew about three rolls and fills and two kindsa beats. And yet, the heaviness and solidness of the rhythm duo quite possibly exceeded Mainliner's makeshift outlet when I saw them borrow the original drummer of Subarachnoid Space at Club Cocodrie. This duo was Liquorball's saving grace as guitarist Grady Runyan culled the blandest and most ordinary layer of feedback outta his rig. He saw fit to punish his guitar for only the first ten minutes, and he spent the rest of the show alternating between noodling solos and this middle-C note of feedback. Several times throughout the performance, the bassist averted all of his attention to setting up the weakest DIY light show envisioned yet. Inexplicably, he hurled a few dozen thrift store flannels into the audience in the middle of the set. Twice they ignored the soundman's slash-to-the-throat gesture. Liquorball was quite a menace, but still I was let down considerably. Perhaps I built them up too high during my anticipation of this event.

THIS SONG IS A MESS BUT SO AM I / BARR / HOT GIRLS COOL GUYS

In a backyard in Davis, Monday, 08/22/2005

This show broke every rule about how to do a successful house-show, but the cops never came to bust it, so it was all the radder for it! 213 C Street has a guesthouse in the back, and during the summer sublease of 2005, a returning member of Davis Funmakers, LLC, donned the little shed "Sporeshack." It was the site of about ten mostly awesome shows including performances by the likes of So So Many White White Tigers, the Blowtops, Skullening, Spider & the Webs, ...Worms, and many more.

The shows there were always great fun. The last two shows, however, were staged outside in the backyard as the shack was used as a storage area for a returning roommate and primary leaseholder who was rather dismayed to discover that her house had become Davis' party central while she was vacationing. The first outdoor show went without a hitch as Dendrites and Boats played pretty music at reasonable volumes, but I feared the worst would happen just nine days later at this show of three musical acts of lavish loudness and ample annoyance factor (to squares anyway). Hot Girls Cool Guys is a new band of young eastside suburban Sacramentans who defy the blandness of their stomping

grounds with rad dance party mayhem. Obviously influenced heavily by Arab on Radar and Chinese Stars, they shrewdly strike a great balance between the weirdness of AoR and the danceyness of CS. Dual guitar done right and oozing supercool basslines are outstanding, and the singer lacks all comprehension of the bewildered faces in the audience in the best way. Definitely a bright spot in Sacto's semi-bleak bandscape. I was fearing the cops would come at any moment the whole time. But there were still two touring acts yet to play. Barr is Brendan Fowler, an affable and comical storyteller/talker (dare I say kinda-MC?) that sounds like a gene-splice of Mark E. Smith and Slick Rick minus all the misogyny plus 1000 times the posi vibes. His scant prerecorded musical accompaniment of piercing pedestrian beats and repetitive klingklangs was echoing throughout the neighborhood as he yelled hoarse-voiced over the clatter, and he still managed to achieve comedy gold. With a couple songs to go, the party hostess warned that the cops might be coming. Barr quieted to a whisper, and the story of the threat was made clearer; it was actually the returning roommate who was threatening to call the police to her own house. Barr then turned back up and carried on. Still no cops! Finally, This Song Is a Mess But So Am I—one man named Freddy Ruppert—erupted into his severely atonal post-emo/post-IDM electro-racket. I'm not quite sure if this is breakcore, but it does sound like the introspective's answer to Drop the Lime and Hearts of Darknesses. It's a distinguished clamor and a major improvement to his earlier sounds. Freddy histrionically lunged and fidgeted all over the back porch as his pandemonium likely exceeded 100 dB on a school night outdoors. From the violent cavalcade of beats and klaxon sounds of the first song, a concerned neighbor peered outta his third floor apartment window, looking down on the hullabaloo. I could see his silhouette, and he appeared to be holding a phone to his ear. Surely he must have been complaining to the police, I thought. "This is the last show anyway! Let them come! I don't care!" the party's hostess said. It was unthinkable. Now I was absolutely sure this show was doomed. Freddy briefly paused between songs late in the set, and upset neighbors in the apartment complex on B Street screamed from their balcony "Shut the fuck up! We're calling the cops!" They also started throwing water balloons. Against all good advice, some of us yelled back, threatening to call the cops and complain of harassment. That was answered by a different neighbor's voice from the opposite direction: "Turn that shit off! Your music sucks!" Freddy launched into this final two songs, and the B Street tenants started hurling ice at the audience, and they didn't stop until about five minutes after the show ended. And still no cops. In my mind, this show was more brazen than anything that happened at the Crunk House in 2004. A noise ordinance mockery well done!

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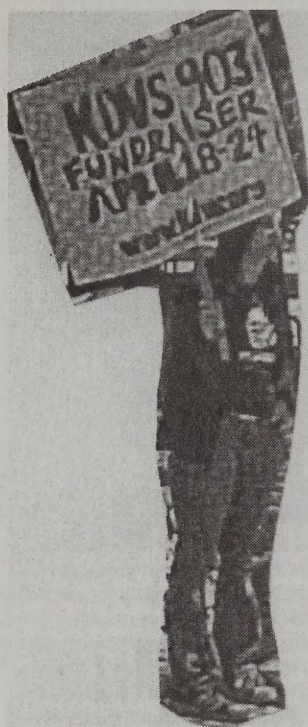
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Top 90.3 for Summer 2005

01. Populous - "Queue For Love" (Morr Music)
02. Kinski - "Alpine Static" (Sub Pop)
03. Boyracer - "Insults and Insights" (Kittridge)
04. Stevens, Sufjan - "Illinois" (Asthmatic Kitty)
05. Band Of Bees - "Free the Bees" (Astralwerks)
06. Deerhoof - "Green Cosmos" (Menlo Park)
07. Boss the Big Bit - "Dropkick!" (self-released)
08. Intelligence - "Icky Baby" (In the Red)
09. Brigman, George - "Jungle Rot" (Anopheles)
10. Mirah with the Black Cat Orchestra - "To all we Stretch the Open Arm" (Yoyo)
11. Koushik - "Be With" (Stones Throw)
12. Matson Jones - "Sympathy for the Record Industry" (Pirate)
13. V/A - "Thai Beat A Go-Go vol. 2" (Subliminal Sounds)
14. Capes, The - "Taste" (Hard Soul)
15. Need New Body - "Where's Black Ben?" (5 Rue Christine)
16. Four Tet - "Everything Ecstatic" (Domino)
17. V/A - "World Beaters Vol. 2" (Krazy World)
18. Sleater-Kinney - "The Woods" (Sub Pop)
19. Kool Teen! - "Love This Band Is Rock Roll" (Shit on Records)
20. V/A - "PDX Pop Now!" (PDX Pop Now!)
21. Black Cat Orchestra - "Long Shadows at Noon" (Yoyo)
22. Majic Ship - "S/t" (Gear Fab)
23. Lali Puna - "I Thought I Was Over That: Rare, Remixed and B-Sides" (Morr Music)
24. Crime - "San Francisco's Still Doomed" (Swami)
25. Planet The, the - "You Absorb My Vision" (5 Rue Christine)
26. Eyeball Skeleton - "#1" (My Pal God Records)
27. V/A - "The Ikon Records Story" (Frantic)
28. Hello Astronaut, Goodby Television - "Pixellated Math Costumes" (Not Not Fun)
29. Intelligence/Coachwhips - "split 7-inch EP" (Omnibus)
30. Sons and Daughters - "The Repulsion Box" (Domino)
31. Gang Wizard - "2005 East Coast Tour CDR" (Blackbean & Placenta Tape Club)
32. Brian Jonestown Massacre, The - "We Are The Radio" (Tee Pee)
33. Omnium Gatherum - "Years In Waste" (Nuclear Blast)
34. Dungen - "Ta Det Lugnt (expanded edition)" (Kemado)
35. Danava - "self-titled CDEP" (Piecemeal)
36. V/A - "Näo Wave" (Man Recordings)
37. Odawas - "The Aether Eater" (Jag Jaguwar)
38. Mortal Treason - "Sunrise Over a Sea of Blood" (Flicker)
39. Camplight, B.C. - "Hide, Run Away" (One Little Indian)
40. Make A Rising - "Rip Through the Hawk Black Night" (High Two)
41. Gang of Four - "Entertainment" (Rhino)
42. Peanut Butter Conspiracy, the - "Spreading From The Ashes" (Big Beat)
43. Smog - "A River Ain't Too Much To Love" (Drag City)
44. Pterodactyl - "I Can See a River EP" (Cardboard)
45. Zebra Attack, the - "Hypersonic Disorientation" (Soundexploder)
46. V/A - "Dimension Mix" (Eenie Meenie)
47. Kid 606 - "Resilience" (Tigerbeat6)
48. Hell, Richard - "Spurts: The Richard Hell Story" (Rhino)
49. Dogbite 65 - "Motorbike Poop CDEP" (self-released)
50. Spires That In the Sunset Rise - "Four Winds the Walker" (Secret Eyes)
51. Aster - "Suitcase Sessions EP" (Aster Music)
52. Buttersprites - "S/T" (Dionysus)
53. Polterchrist - "Engulfed By The Swarm" (Season Of Mist)
54. Thee More Shallows - "More Deep Cuts" (Turn)
55. Urshurark - "Pandemonium Theory" (Baphomet Records)
56. Fugue, the - "Mysterious Animals" (Riyl)
57. Madagascar - "Forced March" (Western Vinyl)
58. Say Hi to Your Mom - "Ferocious Mopes" (Euphobia)
59. V/A - "Static Disaster" (In the Red)
60. Concretes, The - "Lay Our Battle Axe Down" (Licking Fingers)
61. Applied Communications - "Uhhh Sort Of" (Discos Mariscos)
62. Ablum - "Ablum by Duplex!" (Mint Records Inc)
63. Pope, the - "Society of Friends" (Satellite City)
64. V/A - "Guitar Sketch" (Quince)
65. Penetrators - "Basement Anthology 1976-84" (Swami)
66. Eno, Brian - "Another Day on Earth" (Opal)
67. Lanois, Daniel - "Belladonna" (Anti)
68. Eat The People - "Soundtrack to the Unicorn Movie" (Baby Arm)
69. Sally Strobelight - "2003 2005" (Baby Arm)
70. Summon - "Fallen" (Moribund)
71. V/A - "One Scene To Another" (Plumline)
72. Brunettes, The - "Mars Loves Venus" (Chief Records)
73. Immortal Rites - "Art Of Devolution" (Khaosmaster)
74. Red Rose Girls, The - "Red Rose Girls" (Empty Records)
75. An Angle - "We Can Breathe Under Alcohol" (Drive-Thru Records)
76. V/A - "Tokyo Flashback 5" (Modern/P.S.F.)
77. Nobody - "And Everything Else..." (Plug Research)
78. Nile - "Annihilation of the Wicked" (Relapse)
79. Drowsy - "Growing Green" (Fat Cat)
80. Niblett, Scout - "Kidnapped By Neptune" (Too Pure)
81. Shawn Lee's Ping Pong Orchestra - "Moods and Grooves" (Ubiquity)
82. Caribou - "The milk of Human Kindness" (Leaf)
83. Pissed Jeans - "Shallow" (Parts Unknown)
84. Chin Up Chin Up - "S/T" (Flameshovel/Record Label)
85. Javelins - "No Plants Just Animals" (Suburban Sprawl)
86. Ashworth, Sam - "Gonna Get It Wrong Before I Get It Right" (Runway Network)
87. Noise Geniuses, The - "Self-titled" (Self-released)
88. Yuma Nora - "Follow Us Into the Forest" (Olwyn PlantNest)
89. YOB - "The Unreal Never Lived" (Metal Blade)
90. V/A - "Thai Beats a Go-Go Vol. 3" (Subliminal Sounds)
- 90.3. Cubby Creatures, The - "After the Deprogramming" (Rodent)



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OF DONE IT
WITH OUT YOU!**

